

LF Examiner

March 2001
Vol. 4, No. 5

formerly MaxImage!

Special Theaters Issue

Including:

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Two years ago (*MaxImage!* April 1999) we predicted that by the end of 2000:

- there would be 364 LF theaters worldwide;
- commercial theaters would outnumber institutional theaters;
- one third of all commercial theaters would be in multiplexes.

Only the last of these forecasts has come to pass (56 of 148). However, as of January 1, 2001, there were in fact only 336 LF theaters (of all formats) in 38 countries, 7.5% lower than our prediction. And today institutional theaters hold a 55% to 45% edge over the total of all commercial standalone, multiplex, and theme park theaters, and will probably continue to do so for a year or more.

In short, the stunning growth in theaters that characterized 1998 and 1999 (a 16% increase each year) has taken an un-

(See **THEATERS** on page 6)

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GSTA Mid-Winter Meet

The Giant Screen Theater Association® held its annual Mid-Winter Meeting in Dallas, TX, Feb. 1-3. The meeting is traditionally devoted to planning the fall conference, and is therefore open only to committee members. This year, for the first time, screenings of LF films were held at the theater of host member, **Science Place**. The films shown, in a single session on the opening night, were *Great North*; *China: The Panda Adventure* (fine cut); *The Majestic White Horses*; and *Ski To The Max*. About 90 people attended the meeting.

At an executive meeting late last year, the GSTA® board streamlined the committee structure, creating six committees from the nine previous ones by combining the Liaison Committee with the Education and Research Committee and merging the Communications, Marketing, and Membership Committees into one. The Conference Committee became the Conference and Awards Committee, assuming responsibility for the MAC Awards, which had been in the Marketing Committee's purview, and for the GSTA Awards, which originated in the Production-Technical Committee.

The first full day of activities started with a preliminary All Members Meeting, after which the various committees met to discuss their respective components of the conference. After a full day of meetings, the group was taken by bus to **Texas Instruments'** DLP (Digital Light Processing) Demonstration Center in nearby Plano, TX. The facility features rooms set up to resemble a business conference room, a family room, an upscale home theater, and a small screening room, each equipped with digital video or d-cinema projectors suited to those applications.

(See **GSTA** on page 13)

LF *Beauty & Beast* Due

Re-purposed *Beauty and the Beast* out spring 2002, 4 original LF films follow

The Walt Disney Company will release an LF version of its 1991 animated film *Beauty and the Beast* on March 8, 2002, to be followed by at least four more giant-screen titles in later years. Disney's distribution arm, **Buena Vista Pictures Distribution**, hosted representatives from about 100 LF theaters from around the world at the **Sony IMAX® Theater** in New York City in mid-February to announce the projects.

The other LF films will all be original, live-action titles, running 50-60 minutes. They are:

- A film on the X-Games extreme sports competition, to be produced by **Michael Bay** (director of *The Rock*, *Armageddon*, and numerous commercials and rock videos). Produced in partnership with ESPN, the Disney-owned cable sports channel, it will be filmed in Philadelphia this summer;
- *Birds of Prey*, the first in a series of natural history films to be produced by **Roy Disney**;
- *The Young Black Stallion*, a prequel to *The Black Stallion*, the 1979 United Artists film, based on the novel by Walter Farley;
- A filmed version of the Broadway show *Bring in Da Noise, Bring in Da Funk*.

The last two will be produced by **Frank Marshall** and **Kathleen Kennedy**, who produced the *Indiana Jones* and *Back to the Future* films, as well as the LF film *Olympic*.

(See **DISNEY** on page 3)

Premiering This Month:

Journey into Amazing Caves (p. 12)

Founded as MaxImage!
in 1997.

March 2001
Volume 4, Number 5

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Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the U.S.A

ISSN 1532-5504 (provisional)

Subscriptions: US\$327
Outside North America: US\$377
All payments must be made in
US funds.

Substantial discounts are available
for multiple subscriptions to
the same address.

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By Marty Shindler

**D-Cinema Just
Moved A Few
Bytes Closer**

"Digital Cinema: On the Horizon" was a topic I addressed several months ago for *Post* magazine. The thrust of the article was that digital technology for delivery and exhibition of films has been like the horizon: we keep moving towards it, but never arrive.

For some time I have believed that although there are still a number of areas that could use improvement, the technology side of digital cinema is well in hand. Film transfers, digital storage, electronic transmission, and the last link in the digital cinema chain, projection, are working at very acceptable levels. Improvements would continue during the normal course of events.

Those who attended the recent **Giant Screen Theater Association** Mid-Winter Meeting in Dallas were treated to a preview of the latest Digital Light Processing (DLP) projection technology at the **Texas Instruments** headquarters. (See coverage of the meeting on page 1) Any naysayers in the group when we walked in were probably converts by the time the presentation was over.

With more than 30 digital cinema locations around the world, the various hardware, software, and telecom companies can test their developing technologies in real-world settings. The only remaining obstacle to a quicker roll-out of the technology seems to be financial.

The financial problems of the major exhibition chains are now well known to everyone. Their spending the kind of money that a large-scale conversion to digital cinema would require, or even half that amount, seems highly unlikely at this point.

But finances, like beauty, are in the eye of the beholder. What might be expensive for me might be downright cheap for you. We all have different values and different ways of assessing what kind of return we

Shindler's Site

need on an investment and how those investments fit with the rest of our portfolios.

So although digital cinema technology has not gotten significantly less expensive since I wrote that article, what has changed is that several of the exhibition chains that have been on the sales block in one fashion or another are now being actively acquired by several well known financiers.

At this writing, **Philip Anschutz** has formalized plans to make a significant investment in California-based **Edwards Theatres Circuit**, with **Oaktree Capital Management, LLC**, as his partner. Anschutz, headquartered in Denver, has already acquired a majority stake in **United Artists Theatre Circuit** and is currently in negotiations to take control of **Regal Cinemas**, the world's largest cinema chain. If both deals are concluded, he will control more than 6,400 screens in the US.

Loews Cineplex Entertainment, North America's second largest circuit, recently filed for bankruptcy protection and subsequently announced that it will be bought by Canada's **Onex Corp.**, **Pacific Capital Group, Inc.**, and **Oaktree Capital** for \$850 million. (Oaktree seems to get around.)

All four of these theater chains operate IMAX theaters, with a total of 17 among them, and a backlog (as of this writing) of 7.

By purchasing these companies at distressed prices, the new owners should have a lot of flexibility in how they can proceed. Having a clean slate allows them to make decisions on how many of their locations, including their IMAX screens, will remain open. Further closings of the older, less profitable screens seem to be in the offing, especially with the court protection that is available.

So, nice story, but what does this have to do with digital cinema?

Anschutz, ranked number six on Forbes magazine's U.S. net worth list with a reported fortune of some \$18 billion, made his first fortune in oil. In the 1980s he acquired the South-

ern Pacific Railroad, made it profitable, and then used its extensive rights of way to lay fiber-optic cables for his upstart telco **Qwest Communications**.

Qwest has been one of the leading telcos in the bid to bring high-speed, high-capacity connectivity to the major Hollywood studios and the myriad of film and TV production and post-production facilities.

Pacific Capital, one of the new investors in Loews, is the investment bank operation of **Gary Winnick**, founder of **Global Crossing**, a major telecommunications holding company. Although not up at Anschutz's level of the Forbes list — only number 68 — Winnick is no pauper: he has an estimated worth of \$3.2 billion.

On its Web site, Global Crossing boasts "the world's most extensive global IP-based fiber optic network, which will have more than 100,000 route miles, reaching 5 continents, 27 countries, and more than 200 major cities by mid-2001."

These are not the only two well heeled players to be involved in the electronic delivery of films. Last fall, **Miramax** used **Boeing Satellite Systems'** Cinema Connexion system to wirelessly bounce a digital copy of the feature film *Bounce*, starring Gwyneth Paltrow, to an AMC theater in New York.

In March, Boeing, along with **Cinemark**, **National Amusements**, **TI**, and a few other companies will launch Broadway Cinema™ with the live world premiere of *Jekyll & Hyde: The Musical* starring David Hasselhoff from New York City's theater district. According to their announcement, "Broadway and movie lovers in seven cities across the country will have the opportunity to experience state-of-the-art digital cinema technology blended with the world's finest live entertainment content: Broadway musicals captured live in performance."

(Texas-based Cinemark owns five IMAX theaters, and has seven in backlog, and National Amusements, in Dedham, MA, has been looking

(See **SHINDLER** on page 12)

In Memoriam: Jacques Simard

Jacques Simard, founding partner with his brother, Albert, of **Imax Le Théâtre À Québec**, died on Feb. 8, 2001, from complications arising from a viral infection. His wife of six weeks, Marcelle, was at his bedside in hospital at the end. He was 61.

Jacques will be remembered in the Québec LF community as a proud supporter of the many films produced in the province. He was instrumental in helping get such projects as *Great North* and *Ultimate G's* off the ground. A tough but always fair negotiator, Jacques will be remembered for his sharp mind and his keen analysis of film projects.

The demands of running an IMAX theater never managed to impede Jacques' generous volunteer schedule. In the greater Québec City region he worked actively in the Salvation Army and the Cadets (similar to the Boy Scouts in the U.S.),



and helped raise funds for several hospital foundations.

My favourite memory of Jacques was at the GSTA conference in New York City

in 1999. The Canadian Consul General and his wife had invited a party of sixteen of us to dine at their Park Avenue home in celebration of *Great North*. But it turned out to be almost impossible to hail a cab that evening. Always conservative and frugal, Jacques resisted joining me and some of the other guests in a limousine I had tracked down. He didn't want to appear so ostentatious! It wasn't until I proved to him that the limo was actually cheaper per person than a cab that he agreed to accompany us. That evening he graciously acted as interpreter for guests from around the world. Although Jacques was a solid business man, he could just as easily have been a diplomat.

Jacques Simard was a fine man and a finer human being. He shall be sorely missed.

—Steven Morris
TVA International

(from *DISNEY* on page 1)
pic Glory.

All five projects will be 2D. Except for *Beauty and the Beast*, no release dates were given.

Beauty and the Beast is the only animated film ever to be nominated for a Best Picture Oscar®. For the LF release, Disney's Feature Animation division has been "enhancing the image and refining character faces, backgrounds, and special effects." Approximately 40% of the film is getting this special treatment, which is all digital: *Beauty and the Beast* was the first film Disney archived using its proprietary Computer Animation Production System.

The LF version will include a new song, "Human Again" that was storyboarded for the original but not produced. The film's original vocal performers and animators were reassembled to record and draw the sequence. With the new material the LF edition will run 89 minutes, 5 minutes over the original length.

Attendees at the New York event were shown about 15 minutes of the film, including the opening sequence (which was greeted with spontaneous applause), the new song, and the famous ballroom scene.

Unlike *Fantasia/2000*, which was offered only to IMAX® theaters, Disney's future LF films will also be offered to 8/70 and non-IMAX 15/70 theaters, increasing the potential worldwide market by approximately 100 screens. (Also unlike *Fantasia*, **Imax Ltd.** was not involved in or even informed in advance about Disney's new LF plans.)

Although attendees at the New York screening were not given details of the

lease terms that will be offered for *Beauty and the Beast*, there were suggestions that Disney would be more flexible than it had been last year with *F2K* when its insistence on 100% of theaters' screen time led many institutional theaters to pass on the film. An educational package will be prepared that focuses on music, dance, animation technology, and the story as myth.

R
CORRECTIOUS
^

In the e-Update we sent out on Feb. 13, we incorrectly identified the new song that will be added to Disney's LF version of *Beauty and the Beast*. It is called "Human Again." In the same report we said that the X-Games film being produced by Disney will be released in the summer of 2002. Disney has not confirmed that date.

In the article on *All Access* in the February issue, we incorrectly stated the release schedule for the film. It will open in

North America on April 6 as we reported, but will not open elsewhere in the world until later in the year.

In the same issue, the article on La Géode's Animation Festival referred to the Montreal-based association that was originally formed under the name of SDIFFG. It has since been renamed the Giant Screen Consortium.

In the description of *China: The Panda Adventure* in the January issue, we incorrectly cited the title of one of director Robert M. Young's films, *The Ballad of Gregorio Cortez*. Also, we neglected to include his middle initial, which is generally used to distinguish him from the late actor Robert Young.

FILM STOCK

Imax lays off 130, restructures

On Feb. 20 **Imax Corporation** announced that it was laying off about 130 employees "as part of a broader corporate restructuring plan," according to a company press release. Most of the terminations—75—were made at **Sonics Associates**, the sound system subsidiary in Birmingham, AL, and included top management, essentially shutting down operations there. Imax said that sound manufacturing would be consolidated at its Mississauga, ON, headquarters.

Most of the rest of the cuts were made in Mississauga. The manufacturing department was reportedly hard hit, reflecting a reduction in deliveries, a shrinking backlog, and a number of returned projectors from closing theaters. *LFX* has learned that layoffs were also made in California and Europe, and there are rumors that a second wave of cuts may come this month.

Employees laid off in February were notified of their termination, effective immediately, simultaneously with the press release.

The company reported a total work force, before the cuts, of about 1,000, including all staff at some 15 owned-and-operated or joint-venture theaters in North America and Australia. Before the layoffs, about 240 people worked at the Canadian headquarters. Another 70 are at the Santa Monica, CA, offices. The company also has offices in New York City; Vancouver, BC; and Manchester, England, home of the **Digital Projection International** subsidiary.

Co-CEOs **Richard Gelfond** and **Bradley Wechsler** were quoted in the release as saying, "While it's disheartening to lay off valued members of the Imax team, we believe that these measures will ultimately improve shareholder value and we remain optimistic about Imax's future."

The results of the fourth quarter and the year ending Dec. 31, 2000, will be announced in mid-March. The company earlier announced that it expects a loss for the year as the result of certain charges taken in the last quarter. (See *The Biz*, *LF*

Examiner, February 2001.) Severance packages for the laid-off employees will result in a charge in the first quarter of 2001, the company stated.

SimEx to acquire Iwerks

Toronto-based **SimEx, Inc.**, has signed a non-binding letter of intent to acquire **Iwerks Entertainment** for \$0.63 per share, subject to due diligence, shareholder approval, and "other customary closing conditions," according to an Iwerks press release issued on March 6, as this edition of *LFX* went to press. If the deal is concluded, Iwerks will retain its name and brand, and continue operating under its current management at its Burbank, CA, location. Iwerks stock closed (on the over-the-counter boards) at \$0.25 the day before the announcement, and shot to more than \$0.50 on the morning of the announcement.

In February Iwerks had announced narrowed losses in the second quarter and first six months of fiscal 2001 that ended Dec. 31, 2000. Net loss for the quarter was US\$184,000 (\$0.05 per share) on revenues of \$6.78 million, compared to \$1,883,000 (\$0.55 per share) on revenues of \$9.16 million in the same quarter of 1999.

For the six-month period ending Dec. 31, 2000, revenues were \$11.69 million and a loss of \$1.41 million (\$0.41 per share), compared to revenues of \$16.77 million and a loss of \$3.45 million (\$1.00 per share) in the same period of FY 2000.

Showscan files bankruptcy plan

Showscan Entertainment has filed a Disclosure Statement and Reorganization Plan with the U.S. Bankruptcy Court for the Central District of California that, if approved, will keep the company operating. The court's decision is expected in June 2001. The company voluntarily filed for Chapter 11 protection in August 2000.

Showscan also announced that president and CEO **Dennis Pope** had resigned, effective March 2. He will remain available as a consultant for the company

DEALS

on certain matters, and his position has been assumed by senior vice president **Russell Chesley**.

The company's major secured debt of US\$6.5 million has been purchased from a European financial institution by **Octograph**, a Korean visual effects company that has been a long-term film production partner with Showscan. As 100% owner of Showscan, Octograph will financially support the company's reorganization and provide cash infusions for working capital.

Octograph produced two ride films distributed by Showscan, *Dragon Planet* and *Robo Soldier*, and is producing two new 3D films that will be released this summer. Chesley told *LFX* that Octograph is also developing a 15/70 film.

DEALS

I.T. Int'l extends IMAX exclusivity

Israel-based **I.T. International Theaters** has signed an agreement with **Imax Ltd.** that gives I.T. exclusive rights to develop IMAX theaters in Poland, Hungary, the Czech Republic, and Romania, and increases to seven the number of theaters the company will build. In November 1998 the company signed a deal for five IMAX theaters in eastern Europe. Its first, in a suburb of Warsaw, Poland, opened in September 2000, and drew 250,000 visitors in its first four months. Other theaters are planned for Prague and Budapest. (See *The Biz*, *MaxImage!* November 1998.)

According to a company press release, the original deal with Imax provided exclusivity only within the cities in which the IMAX theaters were located. The new deal expands the company's control to the full territories of the four countries and gives I.T. the right of first refusal for other, unnamed central European territories.

Iwerks builds Daytona TurboRide

Iwerks Entertainment has been contracted to create a racing motion simulation theater for **Daytona USA**, the NASCAR theme park at the Daytona International Speedway in Daytona Beach, FL.

THE BIZ

DEALS

The attraction will be a 32-seat HDTV theater with four 8-seat electric motion bases. The four-minute film, *Daytona Dream Laps*, will pit viewers against celebrity Winston Cup drivers for four laps around the Daytona track, and will open in July 2001. **Doug Yellin** is the film's executive producer, with **Brent Loeffe** as director, **David Nowell** as director of photography, and **Carl Beyer** as producer.

In 1996 Iwerks installed a 5/70 film attraction at Daytona USA, which is still running the film *Daytona 500*.

Latimer resigns as HMNS president

PERSONNEL

Truett Latimer announced at the end of February that he would step down from the position of president of the **Houston Museum of Natural Science** as soon as a replacement has been selected. He has been the museum's president since 1986, during which time he has overseen the addition of a new exhibition wing, a butterfly center, and the **Wortham IMAX Theatre**. The museum has annual attendance of over two million and a membership base of 33,000 households.

The search for a successor is expected to



Latimer

take six to twelve months, after which Latimer will become president emeritus and join the board of trustees.

Latimer, 72, will continue as president of the **Giant Screen Theater Association** for the remainder of the two-year term which started in January.

Bridgford head of VASC

Todd C. Bridgford has been named executive director of the **Virginia Air and Space Center** in Hampton, VA, by the Center's board of directors. The 30-year Hampton resident, who had been serving as interim director, has worked as the Center's director of finance and operations since before its opening in 1992. Bridgford was selected after a year-long search that considered candidates from around the United States.

VASC is a 110,000 square-foot (10,100 square-meter) facility with a 283-seat IMAX theater. In fiscal 2000 it received more than 400,000 visitors. It is the official visitor center for the NASA Langley Research Center in nearby Langley, VA, and has been named the official welcome center for the Aviation World's Fair in 2003.

[Bridgford holds a special distinction for the staff of *LF Examiner*: his was the very first subscription order received when we started publishing in 1997. We wish him well in his new position.]

New GSTA staff; Pigozzo leaves

Building its full-time staff, the **Giant Screen Theater Association** has added two new positions, and says farewell to **Janine Pigozzo**, who helped the organization make the transition from a headquarters and staff that changed with successive presidents to a permanent staff and location.

Pigozzo returns to full-time duties at **Science North** in Sudbury, ON, where



Bridgford

former GSTA president **Jim Marchbank** is executive director. While detailed to the GSTA for the last two and a half years, Pigozzo planned two Mid-Winter Meetings, coordinated the trade shows for the last two fall conferences, and accomplished many other member service tasks.

The new GSTA staffers joining executive director **Mary Ann Henker** at the St. Paul, MN, headquarters are **Maureen Mullen**, membership manager, and **Sharon Wollin**, registrar and trade show manager. Mullen has more than ten years' experience in associations, coming from Blue Cross and Blue Shield of Minnesota, where she administered training programs. Before that she provided member services and managed the Web site for a scientific trade organization. She graduated cum laude from Bethel College in St. Paul.

Wollin comes to GSTA from the Northwest Western Wear and Equipment Travelers Association, where as market coordinator she directed trade shows, coordinated exhibitors, and developed databases. She holds a B.S. degree in business administration from Mankato State University in Minnesota.

LF Theater Growth Slowed in 2000

(from **THEATERS** on page 1)

expected downturn in the past year, which saw a net increase of only 28 theaters (9%), down from 42 in 1999.

Much has happened to dim the optimism and the prospects for rapid growth that the LF industry held only two years ago. The largest single factor is the implosion of the conventional exhibition industry in North America over the past nine months. Although warning signs had been present for years, shortly after the close of the much heralded *Fantasia/2000* last summer several chains, including **Edwards Theatres Circuit**, filed for Chapter 11 bankruptcy protection. Years of overbuilding megaplexes had finally caught up with them. By year's end, seven chains had declared bankruptcy, including three of

the eight theater chains with IMAX theaters. Most of the remaining five IMAX operators are in some measure of default.

And it is not only in the U.S. that LF growth has slowed. European chains **Gaumont, N.e.U.e./Bofiscope**, and **United Cinemas International** signed multi-system deals and built the first couple of theaters. Each had planned to open additional theaters in 2000 but have delayed them. Italy's **Medusa** signed for six IMAX theaters in May 1999, and was to have opened the first LF theater in Italy last year. **Cinema Plus** in Australia and **Milennium Expotainment** in South Africa, both of which operated multiple IMAX theaters but no conventional screens, both went into receivership, at least partly because they had loaded too much construction debt onto their theaters' operating income. (All of those theaters will continue operating: **Imax Corp.** acquired the Australian chain; the South African group has been reorganized.)

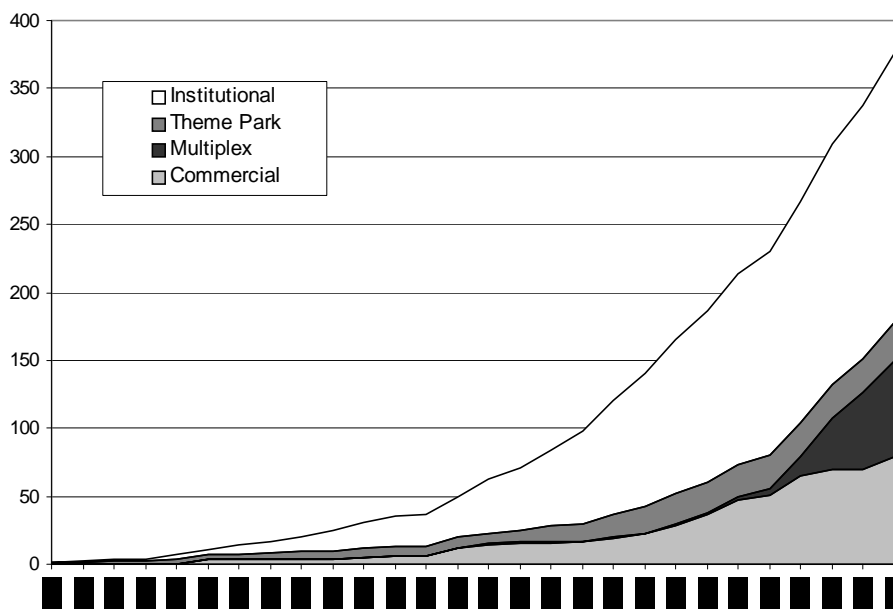
With the prospect that a substantial portion of Imax's backlog (and thus future revenue) could disappear or be significantly delayed, the company's stock dropped over 90% in four months, from US\$29.44 in August to \$2.63 in December. The company's plans to find a buyer, an-

Worldwide LF Theaters as of Jan. 1, 2001					
	All	Com- mercial	Multi- plex	Theme Park	Institu- tional
Africa	3	3			
8/70	1	1			
15/70	2	2			
Asia/Pacific	99	19	2	10	68
8/70	31	5		4	22
10/70	25	1		2	22
15/70	43	13	2	4	24
Europe	53	15	12	8	18
8/70	14	2	3	2	7
15/70	39	13	9	6	11
Middle East	2		1		1
15/70	2		1		1
N. America	177	34	40	7	96
8/70	32	8	5	1	18
15/70	145	26	35	6	78
S. America	3				3
8/70	3				3
15/70	0				
World	337	71	55	25	186
8/70	81	16	8	7	50
10/70	25	1		2	22
15/70	231	54	47	16	114

LF Theaters Closed in 2000

IMAX Les Ailes, Brossard, QC	IMAX
Sheridan IMAX Theatre, Dublin, Ireland	IMAX
Great Smokies MegaTheatre, Gatlinburg, TN	Mega 8/70
Caesar's Palace Omnimax, Las Vegas, NV	IMAX
Pepsi IMAX Theatre, London, England	IMAX
Nagoya Parco Astro Dome, Japan	GOTO 10/70
Dome IMAX Theatre at La Défense, Paris	IMAX
Omni Theatre City West, Perth, Australia	IMAX
Paramount Universal IMAX, Sapporo, Japan	IMAX
Adachi Children's Museum, Tokyo	IMAX

Count of LF Theaters by Type



nounced in July, were scrapped in October after share prices dropped 70% in one day. In November Imax declared a \$0.04 per share loss for the third quarter of 2000, and a larger loss is expected in the fourth quarter results, which will probably also include a hefty charge for the shrinking backlog. As reported on page 4 of this issue, layoffs of 13% of the work force were announced in February, and more may be coming. (The Q4 and year-end results will be posted in mid-March.)

However, these factors were not the only cause for concern among the LF community. Despite offering more film choices than ever, most theaters – institutional and commercial – experienced a drop in attendance in 2000. One distributor pointed out to *LF Examiner* that the five LF theaters in the Chicago area had com-

(see **THEATERS** on page 9)

Do LF Theaters Belong in Multiplexes?

An Editorial by James Hyder

I have always been skeptical about the suitability of giant-screen theaters to multiplexes. Some of my friends and colleagues may say that this is my institutional bias coming through (I worked at the **National Air and Space Museum** for 12 years), but I think not. In my mind the question has always been, How does the LF experience fit in with the expectations of the ordinary customer of a neighborhood movie theater? And it seems to me that in the sales pitches made to the chains, and their business plans examining the viability of LF, no one ever asked this question, much less answered it.

From the sales point of view, it's easy to see why Imax decided to enter this market. It can take years and years for a museum to decide to build a theater, get the necessary approvals, bid for a system vendor, raise the funds, and finally construct the building. For example, I first heard of the plans to build the **Cradle of Aviation Museum** and its IMAX theater on Long Island, NY, some time around 1991. It is set to open next month.

If you were a salesman, wouldn't you rather just walk into the office of **James Edwards** of **Edwards Theatre Circuit**, who has the power to sign a deal to build twelve theaters in the next four years? The ability of free enterprise to act more quickly than the public sector has obvious advantages.

But why put an LF theater in a multiplex? Before anyone had done it, the business model of the average LF theater must have looked pretty good to the chains: average annual attendance of 300,000-400,000; school groups filling your otherwise dead daytime schedule; film lease rates of 20-25% (compared to 75-90% for conventional films); and shows that are half as long as 35mm features for the same ticket price. (And at the time there was talk of a 3D LF *Star Trek* film that must have had exhibitors salivating.)

The problem is that before there were multiplex LF theaters, the "average LF theater" was an institutional theater — in a

museum that probably had 500,000 to a million people already in the building, to whom they could pitch the LF film as an added value with their admission, at a reduced price. School groups came for a whole day that included curriculum-related exhibits, a place to store and then eat their bag lunches, and a film. And the museum, already marketing itself to the community, was expert in selecting and promoting films that appealed to its visitors. The distributor didn't pay for the local advertising, which is why he didn't get more than 25% of the gate.

None of this applies to the ordinary multiplex. Few of their locations have the heavy foot traffic that would generate large numbers of impulse ticket sales. In most communities, school groups were unlikely to come just for a 40-minute film, without the other relevant activities a museum visit can offer. And local theater managers have little experience in group sales or in marketing, which, for conventional films, is typically handled by the distributors.

So, in fact, much of the previous 25 years of LF experience didn't really apply to these new multiplex theaters. But the chains were in a building frenzy and desperate to distinguish themselves as bigger and better than their competitors. The

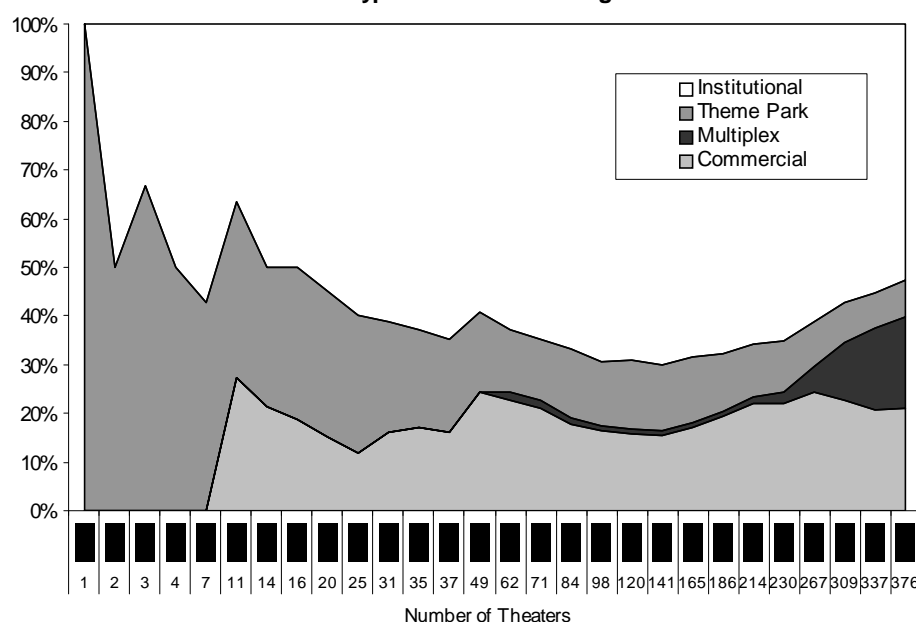
LF Theaters Opened in 2000					
	All	8/70		15/70	
		2D	3D	2D	3D
Commercial	8	3			5
Multiplex	19	1	2	3	13
Theme Park	1				1
Institutional	10	6		1	3
Total	38	10	2	4	22

lure of giant screens, and 3D to boot, was irresistible, and they bought in. Between July 1996 and December 1997, nine North American exhibitors signed contracts with Imax to build an astounding 52 3D theaters. (Australia's **Cinema Plus** signed for seven in the same period.) When the first of those deals was signed there was one IMAX theater in a multiplex in the U.S.; when the last was signed, there were three. In other words, the chains did not have a great deal of real-world experience on which to base these decisions.

Today there are 40 LF multiplex theaters in North America, including five 8/70 and one non-IMAX 15/70. The majority of them are not meeting the attendance or income expectations their owners had first had for them. I hear from distributors that

(See **EDITORIAL** on page 8)

LF Theater Types as the Percentage of Total



(from **EDITORIAL** on page 7)

on average it takes three multiplex bookings to match the income they can expect from a typical museum booking. Most commercial LF theaters are now showing 35mm features in the evenings to generate additional income.

In thinking about LF theaters in multiplexes, I have always wondered what the operators expected from their customers. If we suppose that typical moviegoers are a couple of 18- to 34-year-olds out on a date that will include dinner and a movie, are we expecting them to see the LF film *instead* of the two-hour Hollywood film? In this case their evening will cost them the same \$8.00 apiece, but will end an hour earlier than usual.

Or do we think they'll see the LF film *and* a feature, which will cost twice as much and keep them out an hour longer? If so, have we scheduled show times and offered ticket packages to make this easier and maybe even cheaper? I have found little evidence that any chain ever did so systematically.

Both scenarios seem to upset the normal dinner-date pattern, even before we consider that the LF film is likely to be a "good for you" nature documentary, instead of the standard escapist fare from Hollywood. From this perspective, it doesn't seem surprising that many giant screens only run 15/70 films during the day, and fill their evenings with 35mm showings of *Gladiator* or other hits.

The increase of commercial theaters was expected to spur production of purely commercial films that would appeal more to multiplex customers. The prospect has even been forecast with some alarm by such figures as **Greg MacGillivray** and (within these pages) **Chris Palmer**, who worried that LF's wholesome, family-oriented reputation would be sullied by films with violence or sexual content.

I have not been especially concerned about this possibility, because I believe it is entirely feasible that the industry could grow into two separate segments — educational and commercial — with programming, venues, and audiences appropriate to each. In my opinion the greater risk to the public perception of the LF industry —

and to the individual institutions themselves — is from museums that opt to run commercial fare simply for the financial benefit.

But so far, the expected glut of commercial films has not arrived. There are a few: *Haunted Castle*, *'N Sync*, *All Access* come to mind. We have yet to see how they will perform, but they highlight the obstacles to making a non-animated Hollywood-style drama in LF, particularly in 3D. The chief problem, of course, is the

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money. It turns out to be fiendishly expensive to shoot live-action 3D films: twelve have been released to date, and all but two or three have been commercial flops, a few of them appallingly unsuccessful.

At the first **Large Format Cinema Association** conference in 1997, **Dennis Earl Moore** proposed that the best way to succeed with a dramatic LF film would be to make a giant-screen version of *Tales from the Crypt*, the half-hour comic-book horror series developed by HBO. Although he

may have been only half serious, he may also have been right. To succeed in any market, you have to appeal to that market's customers, and the multiplex market is primarily teenagers and young adults. This bodes well for films like *'N Sync*, which is aimed at the right demographic (although its premiere schedule stumbled a bit).

What would clearly succeed in commercial theaters would be a 3D, 90-minute, live-action drama with special effects and all the other things that the kids these days like (assuming it also had that indefinable magic that makes a film a hit). The problem is that you'll have to keep the budget under \$10 million if you want to have a chance of breaking even in the 100 or so 3D theaters worldwide. Most of the 40-minute live-action 3D films made to date have cost more than this, which is, of course, why 3D production has virtually come to a halt, and why most of what is being done is animation.

Compared to selling to museums, selling LF theaters to multiplex chains was quick and easy, but the flip side was that, with their focus on the bottom line, the commercial operators were likely to be just as quick to get out if the payoff wasn't there. Contract terms may have made that more difficult than they would like now, but we may still see some theaters close, and there will probably be few new multiplex theaters in North America.

But most of the present small core will remain for some time, and there is a ray of hope for them, although it is a 2D ray: Disney has committed to producing at least five new LF titles, including the re-release of *Beauty and the Beast* a year from now. (See page 1 story.) Although most exhibitors might feel that this is a long time to wait, it is a light at the end of the tunnel. And it is possible that Disney's example will motivate other studios to join in producing LF films.

If the multiplex operators have the patience to learn what works for them in terms of location, programming, marketing, and audience demographics, as the institutional theaters have done over three decades, we may yet see an LF industry with two healthy, co-equal segments.

LF Theaters in Japan

by Kazuyo Takehara

In terms of numbers of LF theaters, Japan is second only to the United States among the nations of the world. As of January 2001, there were 59 LF theaters in Japan. They are broken down in the table below:

The vast majority of Japanese LF theaters — at least 47, or 80% — are run by museums or local government agencies. Of the few commercial theaters, several are in theme parks or visitor centers and screen only the film produced specifically for their location. Thus there are only five purely commercial theaters in Japan: the **Fujitsu Dome Theater** in Chiba, the **Hotaka IMAX Theater** in Nagano, the **Suntory Museum IMAX Theater** in Osaka, the **Sony IMAX Theater Tokyo**, and the **Mercian Karuizawa IMAX Theater** in Nagano, which opened in December 2000.

These commercial theaters operate much like those in the rest of the world. Their average adult ticket price is around ¥1,200 (about US\$10), and they pay an agreed percentage of box office revenue to the distributors as royalties. Distributors supply promotional and marketing materials and help the theaters to expand their own public relations efforts.

On the other hand, Japanese institutional theaters are quite distinct from their counterparts in North America and Europe. Many Japanese museums are official agencies of local or regional governments and are therefore entirely dependent on government funding. Furthermore,

unlike museums the West, they do not rely on their LF theaters as a major source of revenue, and for this reason funds to promote and market the theaters are often limited. Nearly half of Japan's 47 institutional theaters rarely if ever lease outside films, and show only their signature film.

Japanese LF Theaters by Format		
Manufacturer	Format	Number
Imax	15/70	19
Goto Ultra 70 (World Odyssey)	15/70	3
Goto AstroVision70	10/70	22
Iwerks/Minolta	8/70	6
Gakken Dyna Vision	8/70	4
Victor	8/70	3
Iwerks	8/70	2
Total		59

Goto has also equipped six Japanese theaters with its 8/35 system, Astro Vision 35. However, because LF films are rarely printed to 8/35, LF Examiner does not consider it a "large format."

Many, especially among those equipped with **Goto Optical Manufacturing Company's** unique 10/70 system, only use brief clips of LF footage to augment their planetarium programs. (With only 22 installations, all but one in Japan, 10/70 theaters have a hard time booking outside films. By LFX's count, only 12 films now in active distribution have been printed to 10/70.)

The 25 or so institutional theaters that lease one or more films each year usually pay a flat fee instead of the per-head or

percentage deals that are common elsewhere. LF distributors estimate the theater's annual budget, and then offer a package of films within that budget. (To overcome the language and cultural barriers, most Western distributors use one of several Japanese representatives to negotiate film leases.) The average adult admission fee at institutional theaters is about ¥500 (less than US\$5).

Some institutional theaters enthusiastically promote their films, but many cannot afford to do much more than announce their schedule in local newspapers. Few use other media to enhance their marketing efforts. And although distributors frequently will prepare teachers' guides in Japanese, they are not always used because the theaters are unable to promote actively to the local schools.

Most commercial theaters develop their own promotional plans, but they face the challenge that recognition of the IMAX brand (and other LF formats) remains very low in Japan. This is ironic, considering that Osaka was the site of the first IMAX theater (a temporary world's fair venue in 1970) and the country has had permanent LF theaters for nearly 20 years.

However, Japanese exhibitors are beginning to realize that the key to successful theaters is aggressive marketing. For example, Nagano's Hotaka IMAX Theater offers discount tickets to all elementary and junior high schools within the Nagano prefecture and targets school groups who visit from outside the area. They also work with a travel agency to tie in to bus tours to Nagano, packaging their theater with the nearby

(see **JAPAN** on page 10)

(from **THEATERS** on page 6)

bined attendance last year only 20% higher than the **Museum of Science and Industry** had had when it was the only theater in town.

Few observers could cite a specific reason for this downturn. Possible candidates: the novelty of 3D, or the LF experience generally, has worn off; the proliferation of theaters has reduced the perception that the experience is special and

thereby reduced the impetus to go; not enough good films; too many similar films; or no films that rise to the expectations (or levels of marketing) set by blockbusters like *Everest* and *Fantasia/2000*.

Although film production remains at record levels today, the slowing growth of theaters, audiences, and box office returns continues to hamstring producers and will almost certainly result in a drop in production over the next year or two.

Theater numbers

Thirty-eight LF theaters opened in 2000, not counting two temporary sites that showed only F2K or the conversion of the **Maryland Science Center** in Baltimore, MD, from 2D to 3D. The breakdown of these theaters is roughly similar to that of the previous few years. See the chart on page 7.

Theaters Opened in 2000

Short Name	Theater	Country	Mfr	Format	Type	Opened
Perth Imx	IMAX Theatre Perth	AUSTRALIA	IMAX	1570	3D/SR	12/6/00
Shenyang	Shenyang Science Palace Planetarium	CHINA	unk	870	2D	1/00
Bristol	IMAX Theatre at-Bristol	ENGLAND	IMAX	1570	3D	7/00
Cheshire Oaks	Warner Village Cinemas	ENGLAND	Iwerks	870	3D	1/15/00
London SM	Science Museum	ENGLAND	IMAX	1570	3D	6/00
Manchester UCI	IMAX Cinema @ thefilmworks	ENGLAND	IMAX	1570	3D	11/10/00
Penrith	Rheged Theater	ENGLAND	Mega	870	2D	7/00
Amneville Gau	Gaumont IMAX Theater Amneville	FRANCE	IMAX	1570	3D	5/23/00
Strasbourg UGC	UGC Cine Cite Strasbourg	FRANCE	KINO	870	3D	11/29/00
Wuerzburg	IMAX im Mainfrankenpark	GERMANY	IMAX	1570	3D	12/15/00
New Delhi	New Delhi IMAX Dome Theater	INDIA	IMAX	1570	2D	12/00
Karuizawa Sei	Mercian Karuizawa IMAX Theatre	JAPAN	IMAX	1570	3D/SR	12/12/00
Kuwait City	Kuwait Scientific Center	KUWAIT	IMAX	1570	3D	4/17/00
Malta	IMAX Vodaphone Theatre	MALTA	IMAX	1570	3D/SR	12/6/00
Warsaw IT	Panasonic IMAX Theatre	POLAND	IMAX	1570	3D	11/9/00
Glasgow	Glasgow Science Centre	SCOTLAND	IMAX	1570	3D	10/14/00
Boksburg ISA	Nedbank IMAX Theatre, Boksburg	S. AFRICA	IMAX	1570	2D/SR	7/00
Karlshamn	Kreanova	SWEDEN	Mega	870	2D	1/14/00
Pitea	Akva Pite Alvdal	SWEDEN	Mega	870	2D	6/6/00
Ankara	Transturk Arceli IMAX Theater	TURKEY	IMAX	1570	3D/SR	1/22/00
Charleston	Charleston IMAX Theater	USA	IMAX	1570	3D	6/29/00
Colorado Spgs Cmk	Cinemark IMAX Colorado Springs	USA	IMAX	1570	3D/SR	12/15/00
Denver UA*	United Artists IMAX Colorado Center	USA	IMAX	1570	2D	1/00
Dublin Reg	Regal IMAX Theater Dublin	USA	IMAX	1570	3D	5/5/00
Fargo	Century Theatre Iwerks Extreme Screen	USA	Iwerks	870	2D	10/13/00
Fresno Edw	Edwards IMAX Theater Fresno	USA	IMAX	1570	3D	6/00
Hartford Crn	Crown Odyssey Giant Screen Theater	USA	AIS	1570	2D	10/27/00
Jackson MS	Davis Planetarium	USA	Mega	870	2D	7/00
King of Prussia UA	UA King of Prussia IMAX Theater	USA	IMAX	1570	3D	5/19/00
Lehi	North American Museum of Ancient Life	USA	Iwerks	870	2D	7/8/00
Los Angeles F2K*	Disney's Fantasia 2000 IMAX Theater	USA	IMAX	1570	2D	1/00
Los Angeles Sony	Sony Universal Studios IMAX Theatre	USA	IMAX	1570	3D	4/14/00
Monrovia Krik	Krikorian LF Theater Monrovia	USA	unk	870	2D	11/17/00
Nashville Reg	Regal IMAX Theater Opry Mills	USA	IMAX	1570	3D	5/11/00
Oakland	Science Theater	USA	Mega	870	2D	8/19/00
Oklahoma City	Omnidome Theater at Omniplex	USA	Iwerks	1570	2D	1/16/00
Providence Imx	Feinstein IMAX Theatre	USA	IMAX	1570	3D	6/22/00
San Juan Mega	Caribbean Cinemas MegaScreen	USA	Mega	870	2D	7/00
Tulsa Cmk	Cinemark IMAX Theater Tulsa	USA	IMAX	1570	3D/SR	3/10/00
Woodridge Cmk	Cinemark IMAX Theater Woodridge	USA	IMAX	1570	3D/SR	2/25/00

Total: 40

*Temporary theaters opened only for *Fantasia/2000*

(from JAPAN on page 9)

Glass Craft Museum and Horseradish Garden.

Some institutional theaters are making similar efforts despite their small budgets. The theater at the **Saikai Pearl Sea Centre** in Sasebo City, Nagasaki Prefecture, regularly promotes its films over the local FM radio station simply by having a theater staff member appear as a guest on a popu-

lar program. Another example is the **Kago-shima Municipal Science Center**, which gives all first graders in the city a souvenir "passport" to the Center to celebrate their entering elementary school. The Center gains new family audiences when these children visit with their parents.

These examples show that Japanese LF exhibitors are becoming more concerned about building audiences and more so-

phisticated in their marketing efforts.

Kazuyo Takehara works for Dentsu Tec, Inc., where she is the agent for the new Mercian Karuizawa IMAX Theater. She was helped in compiling this report by Hiroyuki Suzuki of Ohgata, Japan, and Kiyomi Kishima of Goto Optical Manufacturing Company.

Theaters Expected to Open in 2001

Short Name	Theater	Country	Mfr	Format	Type	Opened
Rio	Cine IMAX	BRAZIL	IMAX	1570	3D	3/01
Calgary FP	Famous Players Paramount, Calgary	CANADA	IMAX	1570	3D	4/01
Montreal Cgd	Showmax Theatre Montreal	CANADA	Iwerks	870	3D	4/15/01
Shanghai 3D	Shanghai ScienceLand IMAX 3D	CHINA	IMAX	1570	3D	9/01
Shanghai Dome	Shanghai ScienceLand IMAX Dome	CHINA	IMAX	1570	2D	9/01
Prague IT	I.T. IMAX Theater Prague	CZECH REP.	IMAX	1570	3D	2001
Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	12/01
Nuremburg	IMAX am Cinecitta Nurnburg	GERMANY	IMAX	1570	3D	2001
Budapest IT	I.T. IMAX Theater Budapest	HUNGARY	IMAX	1570	3D	2001
Hyderabad	IMAX Theater Hyderabad	INDIA	IMAX	1570	2D	2001
Mumbai	Mumbai IMAX Theater	INDIA	IMAX	1570	2D	2001
Eilat Epic	Epic IMAX Theater Eilat	ISRAEL	IMAX	1570	3D	2001
Tel Aviv Epic	Epic IMAX Theater Tel Aviv	ISRAEL	IMAX	1570	3D	2001
Milan	Medusa IMAX Theater Milan	ITALY	IMAX	1570	3D	2001
Rome Med	Medusa IMAX Theater Rome	ITALY	IMAX	1570	3D	2001
Beirut	Solidere IMAX Theater Beirut	LEBANON	IMAX	1570	2D	2001
Johore	Phileoland IMAX Theater Johore	MALAYSIA	IMAX	1570	3D	2001
Kuala Lumpur IMAX	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2001
Belfast She	Sheridan IMAX Theater Belfast	N. IRELAND	IMAX	1570	3D	3/01
Durban ISA	IMAX Theater Durban	SOUTH AFRICA	IMAX	1570	2D/SR	10/01
Menlyn ISA	Nedbank Menlyn IMAX Theatre	SOUTH AFRICA	IMAX	1570	2D/SR	3/9/01
Sandton ISA	Nedbank IMAX Theatre, Sandton	SOUTH AFRICA	IMAX	1570	2D/SR	3/9/01
Goteborg	Liseberg AB	SWEDEN	Iwerks	870	3D	4/21/01
Istanbul	Transturk IMAX Theater Istanbul	TURKEY	IMAX	1570	3D	2001
Aurora	Six Flags Ohio	USA	IMAX	1570	2D	4/01
Austin	Bob Bullock Texas State History Mus.	USA	IMAX	1570	3D	4/01
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	9/01
Cedar Rapids	McLeod/Busse IMAX Dome Theatre	USA	IMAX	1570	2D	3/30/01
Corpus Christi	USS Lexington Museum	USA	Mega	870	2D	3/9/01
Davenport	Putnam Mus. of Hist. and Nat. Science	USA	IMAX	1570	3D/SR	12/01
Garden City	Grumman IMAX Dome Theater	USA	IMAX	1570	2D	4/01
Grand Rapids JLT	Celebration! Village IMAX Theater	USA	IMAX	1570	2D	11/01
Honolulu BM	Bishop Museum	USA	IMAX	1570	2D/PL	6/01
Jupiter Crn	Crown Odyssey Giant Screen Theater	USA	AIS	1570	2D	5/15/01
Raleigh Exp	Exploris	USA	IMAX	1570	3D/SR	11/01
San Diego Krik	Krikorian IMAX Theater San Diego	USA	IMAX	1570	3D	2001
Tampa Reg	Regal IMAX Theater Tampa	USA	IMAX	1570	3D	3/2/01
Yountville	Napa Valley IMAX Theater	USA	IMAX	1570	2D	2001

Total: 38 (This total is *LF Examiner's* estimate of theaters likely to open in 2001.)

(from **THEATERS** on page 9)

Closing theaters

The count of 2000's new theaters would have matched 1998's total (although not 1999's record of 43) were it not for the fact that 10 other theaters closed during the year, yielding a net increase of only 29, for a 9% increase over the 309 theaters that were open on Jan. 1, 1999. The closed theaters are listed on page 6.

The closing of ten theaters is unprece-

dent in the industry's history: three theaters closed in 1999, and before that only a handful of non-temporary theaters closed in the previous thirty years. Unsatisfactory locations were cited as primary causes for the failures of the Dublin, Gatlinburg, London, and Paris theaters, but no common threads link the others: Brossard declared bankruptcy in the midst of a bitter lawsuit with Imax; the Tokyo museum came to the end of its lease and

chose not to renew (see *The Biz*, *LF Examiner*, February 2001); the Omnimax at Caesar's Palace was old, poorly maintained, and pallid in comparison to the 3D IMAX Ride-film, *Race for Atlantis*, elsewhere in the Caesar's complex.

Note, however, that only one of the closures was an institutional theater. Although attendance may be down, institutional theaters continue to be the solid core of the LF (see **THEATERS** on page 12)

Premiering This Month

Journey Into Amazing Caves

On March 6, MacGillivray Freeman Films premieres its 25th LF film, *Journey Into Amazing Caves*. Directed by Steve Judson, the film examines Earth's last unexplored frontiers through the eyes of two cavers, Dr. Hazel Barton and Nancy Aulenbach. Barton is a microbiologist searching for undiscovered life forms that may help advance medical research. Aulenbach is an experienced climber and spelunker who hopes to expand human knowledge of caves and help protect them from the threats of pollution and human encroachment.

Journey Into Amazing Caves was filmed in Greenland, the red rock desert of Arizona, and the rainforests of the Yucatan penin-

sula of Mexico as Barton and Aulenbach explored caves in each of these regions. The film is narrated by Liam Neeson and features music by the Moody Blues. The soundtrack, including two new songs written by the band for the film, will be available from Ark 21 Records, and two companion books are being published by National Geographic Books.

Journey Into Amazing Caves was produced and is distributed by MacGillivray Freeman Films in association with the Cincinnati Museum Center and in cooperation with the Fort Worth Museum of Science and History and the Milwaukee Public Museum. Major funding was provided by the National Science Foundation and The Endeavors Group, LLC.

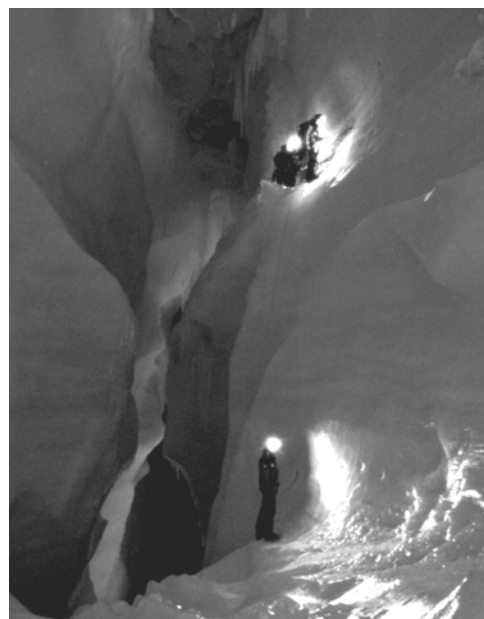


Photo © MacGillivray Freeman Films.

(from **THEATERS** on page 11)

industry. Their attendance on average is two to three times that of multiplex theaters, and although their growth has not been as spectacular as the last two years of the multiplex boom, on average 13 new museum screens have come online every year since 1990. (See also editorial by James Hyder on page 7)

The future of theaters

The present uncertainty in the industry inclines us to be cautious in predicting future growth. Although we know of more than 70 theaters that had at some time been expected to open in 2001, we believe that only 38 of them now have a reasonable chance of doing so. And we opt not to offer any predictions beyond this year.

We expect that only four LF theaters in

multiplexes will open in 2001: a Famous Players IMAX in Calgary, AB; a Jack Loeks IMAX in Grand Rapids, MI; a Crown Odyssey Maverick 15/70 in Jupiter, FL; and a Regal IMAX in Tampa, FL. Compare this with 6, 21, and 12 multiplex openings in 1998, 1999, and 2000, respectively.

LFX has learned that virtually all the multiplex operators have been negotiating with Imax to extend the timetables for theater openings that were established in the original deals or to cancel those theaters outright. Chapter 11 does not give the chains the ability to break those contracts as easily as they broke the leases on their older, less profitable conventional theaters, but it does give some leverage in the negotiations. There is also a possibility that some existing multiplex IMAX thea-

ters may close, although our sources suggest this would trigger million-dollar-plus penalty clauses.

Conclusion

We believe the LF industry will weather the present squall, although not without pain in some quarters. Theater growth almost certainly will not continue at the heated pace established in 1998 and 1999. Few if any new multiplex theaters can be expected in North America, and multiplex operators abroad may look at the situation here and become more cautious. More theaters may close.

However, the core of the business—institutions, destination theaters, well-sited standalones, and theme parks—will almost certainly continue their steady, if slower, building of the industry.

(from **SHINDLER** on page 2)

into LF theaters: it may take over the empty shell at L.A.'s Howard Hughes Center that was to have been an Edwards IMAX theater.)

Miramax, an independent subsidiary of the Walt Disney Company, has released a couple of its titles on digital cinema screens. Disney has taken the lead in the number of films exhibited digitally. How-

ever, those films were not transmitted over satellite or fiber optic cable, but were physically delivered on computer hard drives to the theaters. Full electronic delivery is most likely Disney's next step when costs drop further.

All of the pending deals have a way to go before they are signed, sealed, and delivered. However, trade reports do not seem to suggest that significant obstacles

stand in the way. Of course, even after the deals are closed, there will be many things to do before digital projectors are installed en masse.

But make no mistake: digital cinema just got one byte closer.

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GSTA Mid Winter Meeting Was Held in Dallas, Feb 1–3

(from *GSTA* on page 1)

The final demonstration was the screening of clips from several Hollywood films with the new DLP Cinema chip in a small theater with a screen about 25 feet (7.6 meters) wide. Most conferees were impressed with the system's film-like appearance, even when viewed from very close to the screen. After the demo, TI's **Doug Darrow** answered questions from the audience about the system. Although the projector used in Plano is a prototype built by TI, the DLP Cinema chip has been licensed by **Barco**, **Christie**, and **Imax** subsidiary **Digital Projection International** for use in systems that will replace 35mm projectors. Imax/DPI also has the exclusive rights to higher-resolution devices intended to replace LF projectors, although Darrow had no comment about when such systems might be available (see *Shorts*, page 24).

The next morning the Conference Committee had a preliminary meeting with the chairs of the other committees to hear and discuss their comments on the proposed schedule for the fall conference.

Following that was another meeting of all members in which each of the committees reported its conclusions to the rest of the participants. The following are the highlights of that meeting.

Conference and Awards. Chairman **Jim Marchbank** reported that criteria for selection of future conference sites are being developed. Four bids have been received for each of the 2003 and 2004 conferences, and the criteria will be used to evaluate those bids. The selection will be made by the board in September.

A Lifelong Learning Award will be added to the existing awards for marketing and films. The Awards sub-committee will coordinate the criteria for all awards into a cohesive program, and a PR firm will be hired to publicize them outside the LF industry.

Communication, Marketing, and Membership. Upon approval by the board later that day, the GSTA admitted its first 8/70 theater members—**COSI Columbus** in Ohio and the **Finnish Science Centre Heureka** in Vantaa. (As reported in the October 2000 issue of *MaxImage!*, the association voted at the fall conference in Frankfurt, Germany, to admit 8/70 theaters as full members.) Committee chair **David Moscena** reported that new criteria are being developed for theater membership, with the emphasis on inclusiveness and high standards. Existing members may be reviewed every five years to assure they continue to meet these standards.

Production-Technical. Chairman **LeRoy London** stated that the committee had decided that for the purposes of the fall conference, the New Films category would exclude re-releases or revised versions of earlier films. Also, "fine cut" screenings will have to be open to all attendees to be included

GSTA 2001 Conference in Chicago

The 2001 Annual Conference of the GSTA will be held in Chicago, IL, Sept. 20–24, jointly hosted by the **Museum of Science and Industry** and the **Loews Cineplex Navy Pier IMAX Theater**. Over 1,000 people are expected to attend the meeting, which will include the usual mix of screenings, technical and professional development sessions, social events, and a trade show. Up to 15 new films will be screened in MSI's IMAX Dome theater and Navy Pier's IMAX 3D theater.

The registration packages will be mailed by the end of March, and starting in early March conference registration will be available through the GSTA Web site (www.giantscreentheater.com). Before June 15, registration will cost members \$650 per person, rising to \$900 before Aug. 17, and \$1,200 after that date. Daily passes will also be available.

As in the past, distributors will be able to register their films online for the New Films, Films in Progress, or Films in Development sessions. Those Web addresses will be announced later.

within the conference.

Education, Liaison, Research. The association has hired consultants **Marty and Roberta Shindler** to perform an Economic Impact Study, the results of which will be presented at the fall 2001 conference in Chicago.

Finance. The GSTA has expected operating deficits for the next few years as it hires permanent staff, establishes its headquarters, and takes up the financial responsibility for the annual conference, which until now has been borne by the host organizations. As a result of lower than expected attendance in Frankfurt, the cost of the Economic Impact Study, and other factors, the association currently has a deficit of about \$180,000, greater than the \$90,000 that was forecast but not a cause for concern, according to treasurer **Raylene Decatur**.

The 2002 Mid-Winter Meeting will be held in Valencia, Spain, March 15–17.



Science Place's Liz Bleiberg coordinated the Mid-Winter Meeting.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writers: Sugith Varughese, Amanda McConnell; composer: Paul Baillargeon; director of photography: Ernest McNabb; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Narrator: Harrison Ford. Release: April.

— Picture is locked.

— February: recorded narration in New York.

— Sound mixing continues.

— World premiere at American Museum of Natural History, New York City, April 7.

The Princess and the Pea

Linton Films; distributor: tba; director, producer, writer: Curtis Linton; director of photography: Jim Matlosz; production designer: Andrea Finn; editor: Mike Restaino; producers: Mike Lane, Jill Aske. Cast: Rusty Schwimmer, Bruce Bohne. 6 min. Release: April.

— Editing is under way. Will finish in time to submit to Student Academy Awards in April.

— Will have first industry screening at LFCA conference in May.

Bears (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: David Lickley; script: Alexander Low; director of photography: Sylvain Brault; composer: Violaine Corradi; sound design: Michel Bordeleau; editor: James Lahti; associate producer/production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: May.

— Picture is locked.

— Sound mixing and CGI work continue.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinema-

tographer: Bob Talbot; narration writer: Mose Richards; score: Cliff Eidelman; visual effects supervisor: John F. Schlag; writer, co-producer: Almut Saygin; producer: Jan Herrmann. Release: May.

— Picture is locked.

— Will have first industry screenings at Euromax meeting in April and LFCA conference in Los Angeles in May.

— Will open publicly on May 4 in Munich.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert M. Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); post-production supervisor: Michael Tingle; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, John Wilcox. Cast: Maria Bello. Release: June.

— Principal photography is complete.

— Post production is in progress.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: XLargo (Europe); director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coullais; producer: Groupe 47; executive producer: Bertrand Dussart. Release: July.

— Principal photography is complete.

— Editing has begun.

— Will have first industry screening at Euromax meeting in April. Will premiere at La Géode in Paris, July 1.

Roar of Power

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge. Release: September.

— Have filmed lions over the past 18 months.

Principal photography is complete.

— Preparing to begin 100% digital post.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October.

—February–April: Filming race horses and event horses in Victoria and NSW.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: fall.

— February: shot the birth of a baby on 24P HD video.

— March: Picture will be locked this month.

Music Country (formerly Untitled Country Music Project)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: fall.

— Principal photography is complete.

— Post production is under way.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70. 20 min. Release: fall.

— Principal photography is complete.

— Editing is under way.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Mugen Distribution (America, Australia, New Zealand), First E (Europe), Sky East (Asia); director: Marc Fafard; director of photography: Steve Howell; producer: Carl Samson. Release: November.

— February: Filmed in Key West, Florida.

— March: Mojave Desert, California.

— April–May: France and Norway.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: November.

— March–June: Filming in Italy, England, and Brazil.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.

— Have shot about 30,000 feet of 8/70 film

throughout the Everglades over the past year.

— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 2001.

— Rendering and over 90% of computer animation is complete.

Mar '01

July '01

Jan

JIAC

LW
PATP
AA

Bears
OM

China

OOL
LLLL

ROP
HB

Equus
MC
Vulcania

Courage
WG
Everglades

UUAA
VA

CRA	L&C	JGWC							AH
India	Pulse	ND	ALBT	RAP	SFI				
Kiliman			GT	UFOs	Yosemite	SS3D			

- April: film recording will be completed.
- Summer: sound mixing.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

- February–March: Continued shooting in Fiji.
- May–June: Shooting in Tahiti and Rangiroa.

India: Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: March 2002.

- April–May: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajasthan.
- June: shooting in Canada with trained tigers.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

- March: Final aerial shooting and pickups.
- Editing has begun.

Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

- April: Additional filming in locations to be determined.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

- February: Shot re-creations of crossing the Bitterroot Mountains and of winter in the Mandan village.
- Second unit will shoot in Montana and Oregon this spring.
- Editing has begun.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

- November–December 2000: filmed chimps, researchers, and Goodall in Gombe Stream National Park in Tanzania.
- March: Additional shooting in Africa.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: summer 2002.

- February: Filmed in Tasmania and Lake St. Clair National Park.
- March–April: Twelve Apostles volcanic formation on Victoria Coast, koalas on Kangaroo Island.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.

- Animation is in progress.

Rendez-vous à Paris

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. Release: 2002.

- Have filmed aerial sequences over Provence.
- Additional filming this summer in Paris and Brittany.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: fall 2002.

- February: Filmed opening of new Destiny Lab Module with 3D cabin camera on Shuttle mission to the International Space Station. Also filmed ground activities with the astronauts at Kennedy Space Center.
- March: Filming astronauts in Neutral Buoyancy Lab in Houston, Shuttle launch from the ground, and on orbit with cabin camera.
- Will fly two cameras—cabin and cargo bay—on two missions in April and June.

Not actively in production this month:

Loch Lomond, Legend of the Loch
Natural Disasters
UFOs: Science or Science Fiction?
Yosemite
Search for Infinity
Avalanche Hunter

Projects on hold:

The Enchanted Billabong
Cyberquest
Golf Around the World
Secrets of the I-52



Homer Simpson is one of the stars of Cyberworld 3D from Imax.

THE *LF* EXAMINER INDEX

February 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
02/01/2001	Cyberwor	223,289	38 (32)*	5,125,318	110,414	1,243,722	6,369,040	16	37	14	51
	MJTTM	92,150	44	14,790,960	20,146	890,043	15,681,003	39	14	5	19
	CDS	79,310	46	9,088,230	114,626	5,617,632	14,705,862	52	17	11	28
	Trex	60,951	50	35,888,339	92,200	21,551,359	57,439,698	127	11	13	24
	Galapago	43,168	58 (54)*	8,885,707	16,072	3,491,616	12,377,323	67	7	3	10
	E3D	19,453	60	5,228,404	152,022	13,651,422	18,879,826	94	4	14	18
	Extreme	18,501	61	10,715,495	20,124	11,058,296	21,773,791	97	9	10	19
	IOTS	16,668	68 (63)*	9,012,418	0	4,356,193	10,368,611	90	5	0	5
	AlienAdv	9,457	73	3,308,929	73,092	3,873,003	7,181,932	75	2	6	8
	AEK	6,898	91 (77)*	13,381,803	12,176	7,002,104	20,383,907	143	5	4	9
	ATSOT	4,405	83	15,495,122	12,646	19,280,090	34,775,212	272	3	3	6
	MTA	3,512	87	2,075,309	0	463,174	2,538,483	121	2	0	2
	TR	2,815	90	16,650,318	2,728	12,163,894	28,814,212	179	2	2	4
	WOC	0		14,728,456	13,665	18,746,510	33,471,966	298	0	2	2
2/8/2001	Cyberwor	209,254	41 (35)*	5,334,572	83,457	1,327,179	6,661,751	17	37	14	51
	CDS	90,104	48	9,175,714	93,130	5,705,767	14,881,481	53	18	11	29
	MJTTM	85,610	50	14,876,570	19,670	909,713	15,786,283	40	14	5	19
	Trex	61,933	56 (53)*	35,950,272	126,842	21,678,201	57,628,473	128	10	14	24
	Galapago	44,573	65 (57)*	8,960,281	11,807	3,503,423	12,463,704	68	6	3	9
	IOTS	21,269	74 (67)*	9,033,687	0	4,356,193	13,389,880	91	5	0	5
	Extreme	18,453	69	10,733,948	24,687	11,096,247	21,830,195	98	9	11	20
	E3D	15,969	73	5,244,373	138,671	13,790,093	19,034,466	95	4	14	18
	AlienAdv	8,688	80	3,317,617	54,606	3,924,609	7,242,226	76	2	6	8
	ATSOT	8,533	81	15,503,655	6,249	19,289,284	31,792,939	273	4	3	7
	AEK	3,516	103 (95)*	13,385,319	11,157	7,013,261	20,398,580	144	3	5	8
	MTA	2,701	98	2,078,945	0	463,174	2,542,119	122	2	0	2
	TR	2,489	99	16,654,881	1,128	12,167,202	28,822,083	180	1	2	3
	WOC	0		14,728,456	6,426	18,757,206	33,485,662	299	0	2	2
2/15/2001	Cyberwor	224,799	37 (34)*	5,559,371	113,912	1,441,091	7,000,462	18	36	14	50
	CDS	104,499	42	9,282,137	49,530	5,805,129	15,087,266	54	18	11	29
	Nsync	87,716	47	87,716	0	0	87,716	1	9	0	9
	MJTTM	84,075	48	14,960,645	18,420	928,133	15,888,778	41	14	5	19
	Trex	66,223	54 (50)*	36,016,495	87,922	21,766,123	57,782,618	129	10	11	21
	SAA	54,936	42	54,936	0	0	54,936	1	1	1	1
	Galapago	49,620	62 (53)*	8,979,901	18,330	3,521,753	12,501,654	69	9	3	12
	IOTS	19,315	69 (64)*	9,053,002	0	4,356,193	13,409,195	92	5	0	5
	E3D	18,902	64	5,263,275	173,527	13,963,620	19,226,895	96	4	14	18
	Extreme	17,351	67	10,751,299	21,655	11,117,902	21,869,201	99	8	11	19
	ATSOT	9,575	75	15,512,688	6,089	19,295,778	34,808,466	274	4	3	7
	AlienAdv	8,048	79	3,325,665	53,111	3,977,720	7,303,385	77	2	6	8
	AEK	3,537	98 (92)*	13,388,856	6,153	7,019,414	20,408,270	145	2	5	7
	TR	1,564	105	16,657,850	1,764	12,168,429	28,826,279	181	1	2	3
2/22/2001	MTA	1,216	108	2,083,589	0	463,174	2,546,763	123	2	0	2
	WOC	0		14,728,456	14,794	18,773,361	33,501,817	300	0	2	2
	SAA	195,878		247,520	0	0	247,520	2	4	4	4
	Cyberwor	187,724	44	5,747,095	141,391	1,582,482	7,329,577	19	36	14	50
	CDS	145,502	46	9,427,639	85,905	5,892,627	15,320,246	55	18	11	29
	MJTTM	141,757	47	15,102,402	17,164	945,297	16,047,699	42	14	5	19
	Trex	57,880	63 (57)*	36,074,375	104,942	21,871,065	57,945,440	130	5	9	14
	Galapago	52,402	61 (58)*	9,032,304	10,304	3,534,057	12,566,361	70	10	7	17
	Nsync	49,002	59	150,409	0	0	150,409	2	9	0	9
	E3D	25,837	65	5,289,112	170,846	14,134,466	19,423,578	97	4	14	18
	IOTS	22,194	69 (68)*	9,075,196	0	4,356,193	13,431,389	93	5	0	5
	Extreme	17,163	70	10,768,462	25,730	11,143,632	21,912,094	100	8	12	20
	AlienAdv	10,796	75	3,336,461	55,346	4,033,066	7,369,527	78	2	6	8
	ATSOT	8,530	78	15,521,218	6,911	19,304,418	34,825,636	275	4	3	7
	AEK	4,883	100 (89)*	13,393,739	0	7,019,414	20,413,153	176	2	5	7
	MTA	3,483	94	2,086,296	0	463,174	2,549,470	124	2	0	2
	TR	1,614	104	16,661,282	18,672	12,187,252	28,848,534	182	1	3	4
	WOC	0		14,728,456	13,899	18,787,327	33,515,783	301	0	2	2

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Wk Ending	Title	Dom Gross	Variety Rank	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens — Dom Intl Tot		
3/1/2001	Cyberwor	251,501	39 (36)*	5,998,596	164,724	1,747,206	7,745,802	20	35	14	49
	Trex	148,862	54 (42)*	36,223,237	132,483	22,003,548	58,226,785	131	12	10	22
	SAA	148,442	42	395,962	0	0	395,962	3	4	0	4
	CDS	113,666	48	9,565,801	91,554	5,984,181	15,549,982	56	18	11	29
	MJTMM	112,278	49	15,214,680	23,212	968,509	16,183,189	43	14	5	19
	Galapago	81,918	61 (52)*	9,114,222	26,810	3,560,867	12,675,089	71	8	4	12
	IOTS	26,688	77 (63)*	9,101,884	0	4,356,193	13,458,077	94	5	0	5
	Extreme	18,444	65	10,786,906	43,406	11,156,450	21,973,356	101	7	11	18
	E3D	18,176	66	5,307,288	167,852	14,302,318	19,609,606	98	4	14	18
	Nsync	13,886	69	164,290	0	0	164,290	3	8	0	8
	WOC	7,715	78	14,736,171	13,684	18,801,011	33,537,182	302	1	2	3
	ATSOT	6,564	81	15,529,165	5,485	19,309,903	34,839,068	276	4	3	7
	AlienAdv	5,285	83	3,341,746	41,883	4,074,949	7,416,695	79	2	6	8
	AEK	2,812	99 (90)*	13,396,551	10,029	7,029,443	20,425,994	177	3	5	8
	MTA	1,794	91	2,089,905	0	463,174	2,553,079	125	2	0	2
	TR	1,178	98	16,662,462	18,091	12,205,343	28,867,805	183	1	3	4

(from **SHORTS** on page 28)

nWave's **Ben Stassen** as David to Imax's Goliath, and sparking similar pieces in dozens of other publications. nWave even created a marketing campaign, which some theaters used, with the tagline "The film Imax doesn't want audiences to see." In an interview with the Knight Ridder news service, Imax's Ryan conceded "It's brilliant PR. They needed press, and they're getting it."

But the PR didn't save the film from the critics. Most reviews praised the film's visuals and 3D effects, but had fewer kind words for the storyline, while implicitly pooh-poohing Imax's worries. Although the *New York Times* gave it a largely favorable review, *U.S. News & World Reports* said, "the most horrifying thing about *Castle* is its utterly inane plot." The *Village Voice*'s Caleb Crain said that the torture scene "may well be too frightening for a young child. That's too bad, because the rest of the movie is probably too benign for anyone else."

Great North wins La Géode prize

Great North, from Canada's **TVA International**, won the Grand Prix at the 6th La Géode Festival of LF films, held by the Parisian Dome IMAX theater in January and February (see *Chistine Lemoine's cover story*, *LF Examiner*, February 2001). The prize was awarded by a jury of seven which included **James Marchbank** of **Science North** in Sudbury, ON; **Dominique Rigaud** of **Rigaud Productions** in France, and two journalists, a composer, a producer, and a cinematographer.

The festival's Public Award, based on

votes from 39,000 visitors, was *Dolphins* from **MacGillivray Freeman Films**. **nWave Pictures'** *Haunted Castle* won the Youth Award, selected by 10-year-olds from local schools.

Indianapolis IMAX closed till July

In January the **IMAX 3D Theater at White River State Park** in Indianapolis, IN, closed for construction of the new Indiana State Museum. The museum's new building will engulf the IMAX theater, which opened as a standalone structure in 1996. The theater will reopen in July, and the museum will open in May of 2002.

Katzenberg speaks on IMAX *Shrek*

In an interview on the DailyRadar.com Web site, **Jeffrey Katzenberg**, one of the principals of **DreamWorks SKG**, says that the company is continuing the process of creating the files needed to create a 3D LF version of *Shrek*, the animated film that was to have been released to IMAX theaters in the fall of 2001. That release was canceled by **Imax Ltd.** last October (see *Shorts*, *LF Examiner*, November 2000).

Katzenberg explained that "Unless we can get out to 100 theaters with it, the economics will make it very, very difficult to do," and that the current problems of the commercial cinema industry make such a wide LF release unlikely. He said that he was certain the digital 3D LF version "will have value some day," adding "I'd love to be able to do it immediately."

Shackleton gets TV exposure

In February, **NOVA Large Format's**

recent release, *Shackleton's Antarctic Adventure*, received national coverage in the U.S. on the *NBC Nightly News*. The newscast used the premiere of the film as the starting point for a 3-minute feature item on the expedition, and included interviews with Shackleton's granddaughter. The piece mentioned the film several times and used footage of the expedition re-creations shot for the LF release.

The film is also getting a widespread, if indirect, boost from a less expected source.

A commercial for Bass Ale now running on North American network television recounts the Shackleton story (in less than 30 seconds), claiming that the beer was among the expedition's provisions. Although **LFX** has been unable to verify that point, the ad erroneously states that Shackleton was trying to be the first man to get to the South Pole. (In fact, he was trying to be the first to walk to the Pole and across Antarctica.)

How to make money in LF

Would you like to make more than 400 times your investment in an LF film? Once again, the Internet shows the way.

A seller on the Web site eBay recently auctioned off a strip of three frames of 15/70 film bearing the word "IMAX" for \$9.50.

At this rate, a standard print of a 40-minute feature with a lab cost of about \$25,000 would sell for \$11 million, less postage for each of the 1.15 million three-frame strips that could be cut from it.

Bookings: March 2001 by Film

714 bookings of 83 films in 241 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg ISA	9/15/00	9/30/01	Amazon	Cleveland	11/1/00	4/1/01	San Francisco Sony	11/15/00	3/1/01	
	Cincinnati	2/13/99	3/31/01		Hague	2/1/01	7/31/01		Sandy	2/22/01	8/22/01
	Dublin Reg	1/1/01	12/31/01		Indianapolis CMI	11/10/00	6/10/01		Seoul	1/13/01	6/30/01
	Dusseldorf NeUe	7/31/00	7/30/01		Louisville	10/7/00	4/6/01		Singapore SC	11/1/00	3/8/01
	Mumbai	3/23/01	3/22/02		Lucerne	3/1/01	8/31/01		Sydney Imx	12/24/99	6/30/01
	Oslo	12/1/00	6/1/01		Norwalk	1/12/01	6/14/01		Tulsa Cmk	3/9/01	6/30/01
	Richmond SMV	1/13/01	4/27/01		Philadelphia	10/1/00	4/1/01		Valencia Spn	5/1/00	6/30/01
	Sandy	10/13/00	4/12/01		Tampa MOSI	11/17/00	5/24/01		Victoria	9/1/00	6/1/01
	Seattle PSC 1	10/31/00	4/30/01		Tijuana	6/3/00	4/2/01		Winnipeg	11/1/00	3/23/01
	Stockholm	3/1/00	8/30/01		Amneville Gau	6/1/00	5/31/01	ChanJian	Woodridge Cmk	1/12/01	6/30/01
	Sudbury	5/1/00	6/30/01		Bangkok	10/26/00	5/31/01		Hamaoka	10/1/00	3/31/01
	Taipei AM	7/1/00	6/30/01		Cathedral City	6/27/00	4/30/01		Karuizawa Sei	12/20/00	3/31/01
	Warsaw IT	9/7/00	3/7/02		Melbourne Imx	8/27/00	4/30/01		Vancouver SW	2/01	10/01
Africa	Amneville Gau	5/23/00	4/01	ATOT	New York Sony	5/1/00	12/31/01	Closed CV	Indianapolis WR	1/15/01	7/15/01
	Birmingham	11/24/00	3/15/01		Rochester Cmk	8/27/00	4/30/01		Berlin Disc	6/29/00	3/31/01
	Jersey City	10/7/00	6/1/01		Tulsa Cmk	2/2/01	6/30/01		Copenhagen	9/2/98	
	Kuwait City	12/25/00	12/24/01		Berlin Disc	10/2/98	4/1/01		Fort Worth	10/1/00	10/1/03
	Malta	2/01		BP	Bochum NeUe	12/18/97	3/1/01	Cyberwor	Hampton	1/8/99	12/31/01
	Roanoke	1/20/01	6/29/01		Boise Edw	1/1/01	9/30/01		Rochester Cmk	1/1/01	6/30/02
AIWC	Vancouver Imx	9/00	4/02		Bristol	7/1/00	4/1/01		San Jose	10/12/00	10/11/02
	Adelaide Imx	1/21/01	7/21/01		Copenhagen	4/1/99	5/15/01		Addison Mar	10/6/00	4/5/01
	Atlanta FMNH	9/5/00	3/1/01		Fresno Edw	1/1/01	9/30/01		Apple Valley Imx	12/15/00	6/15/01
	Auckland	2/5/01	9/1/01		Kitakyushu	4/1/00	3/31/01		Bangkok	12/5/00	12/5/01
	Brisbane Imx	1/21/01	7/21/01		London SM	10/2/00	10/1/01		Berlin CS	11/16/00	5/10/01
	Los Angeles CSC	5/12/00	5/11/01		Montpellier Gau	5/1/00	5/1/01		Berlin Disc	11/10/00	5/9/01
	Perth Imx	11/1/00	6/1/01		Mumbai	3/23/01	3/22/02		Bochum NeUe	3/8/01	3/7/02
	Philadelphia	10/1/00	4/1/01		Oslo	5/1/99	5/31/01		Boise Edw	10/13/00	5/17/01
	San Diego RHF	5/19/00	3/31/01		San Jose	5/4/00	5/3/03		Bradford	3/1/01	2/28/02
	Vancouver Imx	2/23/01	4/12/01	CDS	Valencia Edw	1/1/01	9/30/01		Brisbane Imx	3/1/01	8/31/01
AJ	Charlotte	11/24/00	6/1/01		Valencia Spn	5/1/00	6/30/01		Bristol	10/20/00	10/19/01
	Denver MNH	10/3/00	3/31/01		Vienna	12/8/00	12/31/01		Buford Reg	1/1/01	3/31/01
	Hull	10/6/00	3/31/01		Warsaw IT	9/7/00	9/7/01		Cathedral City	2/1/01	4/30/01
	Pittsburgh	3/3/01	7/13/01		Addison Mar	1/12/01	5/31/01		Chicago NP	10/6/00	4/5/01
	Saint Louis SC	1/15/01	5/3/01		Auckland	9/1/00	6/30/01		Columbus Mar	10/6/00	4/5/01
	Sandy	12/15/00	3/15/01		Baltimore	2/2/01	6/30/01		Dallas Cmk	10/6/00	4/5/01
Alaska	Sudbury	1/01	4/01		Berlin CS	1/15/00	6/30/01		Dearborn	10/6/00	10/6/01
	Taipei MCRC	7/1/00	6/30/01		Brisbane Imx	12/24/99	6/30/01		Dublin Reg	10/6/00	4/5/01
	Vienna	1/26/01	4/5/01		Brussels	1/1/01	6/30/01		Fort Lauderdale	10/6/00	10/6/01
	Charlotte	9/4/00	3/2/01		Buford Reg	11/27/00			Frankfurt NeUe	3/8/01	3/7/02
	Dwingeloo	4/29/00	3/31/01		Cathedral City	11/1/00	5/31/01		Fresno Edw	11/17/00	5/17/01
	Fort Worth	9/29/00	3/5/01		Chicago NP	1/12/01	4/30/01		Galveston	10/6/00	4/6/01
	Kyoto	3/21/98	2/28/02		Dearborn	8/25/00	3/29/01		Honolulu Con	10/13/00	4/13/01
	Melbourne Imx	10/19/00	3/31/01		Galveston	5/23/00	4/30/01		Houston Edw	10/6/00	4/6/01
	Memphis Pink	2/24/01	11/2/01		Harrisburg	3/10/01	6/30/01		Irvine Edw	10/6/00	4/6/01
	Pittsburgh	10/1/00	3/2/01		Hong Kong	3/30/01	7/1/01		King of Prussia UA	10/6/00	4/6/01
AlienAdv	Auckland	11/00	11/01		Honolulu Con	1/26/01	5/31/01		Kuwait City	12/25/00	12/24/01
	Berlin CS	2/00	6/01		Kaohsiung	1/3/01	6/30/01		Langley FP	10/6/00	4/5/01
	Dallas Cmk	12/1/00	4/30/01		Lincolnshire Reg	1/12/01	5/31/01		Las Vegas Imx	11/17/00	5/17/01
	Dusseldorf NeUe	1/18/01	5/1/01		Miami Imx	2/9/01	7/31/01		Lincolnshire Reg	10/6/00	4/5/01
	Edmonton FP	5/00	4/01		Montreal FP	5/5/00	6/30/01		London BFI	10/20/00	10/19/01
	Hampton	1/12/01	5/30/01		Myrtle Beach	6/1/00	5/31/01		London ONT	11/10/00	5/10/01
	Houston Edw	3/1/01	7/31/01		Omiya	11/1/00	3/30/01		London SM	10/20/00	10/19/01
	Perth Imx	3/15/01	8/30/01		Oslo	1/20/01	6/30/01		Los Angeles Sony	10/6/00	4/5/01
	Poitiers 870 3D	2/1/00	2/1/02		Pittsburgh	3/10/01	8/31/01		Manchester UCI	11/10/00	5/9/01
	Quebec	3/15/01	7/31/01		Puebla	1/2/01	6/30/01		Melbourne Imx	3/1/01	8/31/01
AllAcces	Sydney Imx	11/00	11/01		Quebec	6/20/00	4/30/01		Miami Imx	10/6/00	4/6/01
	Norwalk	4/6/00	7/12/01		Rochester Cmk	10/20/00	3/1/01		Mississauga FP	10/6/00	4/5/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DIA	Montpellier Gau	1/1/01	12/31/03	E3D	Valencia Edw	10/20/00	3/19/01	GC	Irvine Edw	1/5/01	6/21/01
	Montreal FP	10/6/00	4/5/01		Victoria	3/1/01	9/15/01		Las Vegas Imx	5/5/00	5/5/01
	Nagano Hot	12/2/00	4/30/01		Ankara	7/00	5/01		Los Angeles CSC	11/5/99	3/14/01
	New Rochelle Reg	10/6/00	4/5/01		Barcelona	5/11/00	5/01		Munich	2/17/00	4/30/01
	New York Sony	10/6/00	4/5/01		Bradford	4/00	4/01		Nagoya OT	9/30/00	3/31/01
	Nyack Imx	10/6/00	4/6/01		Brisbane Imx	3/15/01	7/31/01		New Orleans	3/1/01	6/30/01
	Ontario Edw	10/6/00	4/6/01		Buffalo Reg	10/00	3/31/01		Sacramento Imx	10/6/00	4/5/01
	Orlando Muv	10/13/00	4/13/01		Fort Lauderdale	12/1/00	12/1/01		Sasebo	3/1/01	5/31/01
	Osaka Sun	12/1/00	5/31/01		Frankfurt NeUe	6/00	3/31/01		Sinsheim	3/10/01	3/9/02
	Oslo	11/29/00	11/29/01		Goteborg	3/14/01	12/14/01		Taichung NMNS	1/1/01	12/31/01
	Quebec	11/10/00	5/10/01	E3Dcc	Kansas City Sci	11/10/99	4/01	GF	Valencia Edw	1/5/01	6/21/01
	Sacramento Imx	12/15/00	6/15/01		London BFI	5/1/00	5/01		Vienna	12/8/00	3/31/01
	San Francisco Sony	10/6/00	4/5/01		Madrid	10/00	10/01		Wash NMNH	10/27/99	
	Seattle PSC 2	11/10/00	5/10/01		Montpellier Gau	4/1/00	3/31/01		Winnipeg	3/1/01	6/1/01
	Sydney Imx	3/1/01	8/31/01		Munich	1/15/01	3/31/02		Woodridge Cmk	6/23/00	6/22/01
	Tempe Imx	1/31/01	7/30/01		Oslo	1/8/01	6/31/01		Grand Canyon	11/1/99	2/28/02
	Tokyo IMAX	12/2/00	7/6/01		Perth Imx	12/00	6/30/01		Kansas City Sci	11/10/00	3/2/01
	Toronto FP	10/6/00	4/5/01		Rochester Cmk	1/12/01	4/30/01		Karlshamn	9/1/00	9/1/01
	Toronto OSC	11/10/00	5/3/02		Strasbourg UGC	11/29/00	4/30/01		Pitea	6/3/00	6/3/01
	Tsuruga	1/1/01	5/31/01		Aguascalientes	10/00	5/01		Rochester MSC	1/00	
DIS	Valencia Edw	10/6/00	4/6/01		Calgary SC	12/1/00	12/1/01	GN	Saint Louis Arch	12/1/00	5/25/01
	Vancouver Imx	10/6/00	4/6/01	EOTS Everest	Copenhagen	12/1/00	12/1/01		San Jose	6/1/00	6/1/02
	Virginia Beach	11/24/00	5/1/01		Hague	7/00	7/01		Charlotte	9/16/99	8/15/01
	Woodbridge FP	10/6/00	4/5/01		Kofu	1/9/01	8/8/01		Hull	3/1/01	6/30/01
	Woodridge Cmk	10/6/00	4/5/01		Leon Exp	1/1/01	3/31/01		Lubbock	11/17/00	3/14/01
	Wuerzburg	12/15/00	12/14/01		Paris Geo	7/00	7/01		Sudbury	1/00	12/02
	Yokohama SC	3/3/01	3/23/02		Sakai	9/9/00	3/31/01		Vantaa	9/1/00	8/31/01
	Boise Edw	1/1/01	12/31/01		Stockholm	5/00	3/01		Duluth	12/00	4/01
	Fresno Edw	1/1/01	12/31/01		Tijuana	2/15/01	6/30/01	GP	Stockholm	9/00	12/31/01
	Houston SCH	1/18/93	7/12/02		Valencia Spn	12/1/00	6/30/01		Barcelona	11/99	
Discov Dolphins	Huntsville	1/1/00	12/31/01		Virginia Beach	4/1/98	4/30/01		Omaha	10/1/00	4/1/01
	Hutchinson	10/7/85	6/18/01	Extreme	Fargo	10/6/00	4/6/01		Addison Mar	2/23/01	7/31/01
	KSC 1	7/21/85			Hutchinson	10/1/98	3/11/01		Buffalo Reg	2/23/01	7/31/01
	Valencia Edw	1/1/01	12/31/01		La Coruna	11/1/00	10/31/01		Buford Reg	2/23/01	7/31/01
	Cathedral City	2/1/01	7/31/01		Las Palmas	7/1/00	6/30/01		Chicago NP	2/23/01	7/31/01
	Houston SCH	7/30/94	7/12/02		Malta	12/6/00			Columbus Mar	2/23/01	7/31/01
	Huntsville	10/1/98	12/31/01		Norwalk	6/30/00	6/14/01		Dallas Cmk	2/23/01	7/31/01
	Manchester UCI	11/10/00	11/9/01		Tempe Imx	3/9/01	7/13/01		Dublin Reg	2/23/01	7/31/01
	Tampa MOSI	11/11/98			Vancouver Imx	2/23/01	4/12/01		Edmonton FP	2/23/01	7/31/01
	Tokyo IMAX	3/3/01	7/6/01		Auckland	9/15/99			Irvine Edw	2/23/01	7/31/01
	Shima	4/10/98	3/31/01		Barcelona	5/14/99			Langley FP	2/23/01	7/31/01
DIS	Baltimore	10/00	3/01	Fantasia FITS FOK	Berlin Disc	5/2/00	4/01	HC HCBTD HD	Lincolnshire Reg	2/23/01	7/31/01
	Barcelona	10/15/00	10/14/01		Bristol	1/20/01	7/01		Los Angeles Sony	2/23/01	7/31/01
	Boise Edw	10/15/00	3/14/01		Colorado Springs Cmk	12/15/00	4/19/01		Mississauga FP	2/23/01	7/31/01
	Branson	4/14/00	4/10/01		Halifax	10/5/00	4/5/01		Montreal FP	2/23/01	7/31/01
	Columbus COSI	12/15/00	5/31/01		Honolulu Con	8/18/00	8/17/02		Myrtle Beach	2/23/01	7/31/01
	Denver MNH	3/10/00	5/31/01		Madrid	6/22/00	6/22/01		Nashville Reg	2/23/01	7/31/01
	Fresno Edw	10/15/00	3/14/01		Malta	12/6/00	12/7/02		New Rochelle Reg	2/23/01	7/31/01
	Glasgow	10/5/00	10/4/01		Manchester UCI	11/10/00	5/10/01		New York Sony	2/23/01	7/31/01
	Huntsville	1/10/01	2/1/02		Munich	4/12/99	4/01		Ontario Edw	2/23/01	7/31/01
	Irvine Edw	10/20/00	3/19/01		Regina	9/29/00	9/28/01		San Francisco Sony	2/23/01	7/31/01
DIS	London ONT	9/8/00	3/8/01	Galapago	Spokane	12/15/00	6/01	HH IA Imagine IOTS	Toronto FP	2/23/01	7/31/01
	Los Angeles CSC	10/20/00	6/30/01		Sydney Imx	2/16/01	8/01		Valencia Edw	2/23/01	7/31/01
	Lucerne	11/1/00	4/30/01		Tijuana	11/4/00	5/4/01		Woodbridge FP	2/23/01	7/31/01
	Madrid	3/15/00	3/14/02		Vienna	1/26/01	4/5/01		Woodridge Cmk	2/23/01	7/31/01
	Memphis Pink	11/4/00	6/29/01		Yellowstone	11/1/99	10/31/02		Alamogordo	4/1/00	6/1/01
	Mexico City Pap	10/1/00	5/31/01		Tampa Reg	3/2/01			San Simeon		
	Miami Imx	9/23/00	3/23/01		Poitiers MC	2/5/00	5/2/01		Dallas Cmk	1/1/01	6/30/02
	Montpellier Gau	11/1/00	10/31/01		Kuwait City	4/17/00	4/16/01		Sinsheim	5/15/98	
	Myrtle Beach	3/10/00	3/01		Victoria	9/22/00	3/5/01		Xalapa	2/1/01	8/1/01
	Ontario Edw	10/20/00	3/19/01		Addison Mar	6/23/00	6/22/01		Valencia Spn	12/1/00	6/30/01
DIS	Pensacola	3/10/00	3/8/01	Galapago	Apple Valley Imx	5/1/00	12/31/01		Virginia Beach	4/1/98	4/30/01
	Philadelphia	1/15/01	7/15/01		Bochum NeUe	9/1/00	8/31/02		Addison Mar	12/1/00	4/1/01
	Reno Fleisch	1/5/01	6/30/01		Boise Edw	9/15/00	3/15/01		Buffalo Reg	12/15/99	12/31/01
	Rochester MSC	11/3/00	10/31/01		Calgary Imx	10/6/00	4/5/01		Duluth	11/16/00	3/16/01
	Saint Augustine	10/15/00	4/15/01		Chattanooga	8/26/00	9/15/01		Galveston	3/1/01	6/30/01
	San Simeon	12/10/00	5/15/01		Columbus Mar	12/1/00	12/31/01		Lincolnshire Reg	1/1/01	12/31/01
	Sandton ISA	10/20/00	4/19/01		Fort Worth	10/1/00	3/31/01		Lubbock	2/2/01	8/1/01
	Sandy	11/10/00	5/10/01		Honolulu Con	5/1/00	5/1/01		Nashville Reg	1/1/01	12/31/01
	Stockholm	10/1/00	3/31/02		Houston Edw	1/5/01	6/21/01		Omaha	3/1/01	8/31/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ITD	Rochester Cmk	3/1/01	3/1/02	LS	Sinsheim	6/98	5/20/01	MTA	Oklahoma City	3/01	5/01
	Seattle Omni	3/1/01	2/28/02		Virginia Beach	6/96	4/01		Pensacola	11/8/96	
	Taipei MCRC	7/1/00	6/30/01		Addison Mar	9/1/00	8/31/01		Vienna	10/6/00	4/5/01
	Toronto OSC	1/28/00	7/15/01		Cedar Rapids	3/23/01	6/30/01		Cathedral City	12/25/00	6/25/01
	Virginia Beach	7/3/99	3/31/01		Hartford Crn	10/27/00	3/1/01		Kansas City Sci	7/1/00	4/30/01
	Apple Valley Imx	7/15/00	12/31/01	MJTTM	Jakarta	6/5/00	6/4/01	MTM	Addison Mar	9/1/00	9/1/01
	Baltimore	10/6/00	10/5/02		Karlshamn	1/15/01	9/15/01		Houston SCH	6/28/97	12/31/01
	Charleston	11/20/00	3/20/01		Manchester UCI	11/10/00	5/9/01		King of Prussia UA	1/1/01	12/31/03
	Chattanooga	4/1/97	5/3/01		Villahermosa	11/1/00	5/31/01		San Diego RHF	1/12/01	3/31/01
	Fresno Edw	10/2/00	10/1/01		Adelaide Imx	11/3/00			San Jose	5/4/00	5/3/03
	Harrisburg	9/9/99			Auckland	10/18/00	7/18/01	MWH Niagara	Tampa MOSI	9/1/00	3/15/01
	Irvine Edw	5/1/00	12/31/01		Baltimore	1/27/01	9/1/01		Toronto OP	3/1/01	7/31/04
	Kuwait City	12/25/00	12/24/01		Brisbane Imx	9/28/00	3/28/01		Woodridge Cmk	1/1/01	6/30/02
	Lincolnshire Reg	6/1/00	8/31/01		Cathedral City	5/5/00	5/01		Vienna	1/26/00	4/15/01
	London BFI	6/11/99	3/31/01		Charleston	12/15/00	6/15/01		Beijing	12/31/00	12/30/01
	Los Angeles Sony	6/17/00	6/16/01		Chicago MSI	5/5/00	5/01	Nsync	Niagara	7/1/86	
	Madrid	5/5/99	6/4/01		Chicago NP	5/5/00			San Jose	6/1/00	6/1/02
	New Rochelle Reg	1/1/01	12/31/01		Dayton	2/2/01	10/2/01		Tianjin	1/1/01	12/31/01
	Ontario Edw	5/1/00	12/31/01		Dearborn	2/9/01	8/9/01		Dallas Cmk	3/2/01	9/2/01
	Oslo	12/1/00	6/1/01		Edmonton FP	12/1/00	6/1/01		Hampton	2/9/01	8/9/01
	Providence Imx	10/7/00	10/6/03		Harrisburg	11/11/00	5/11/01	OG	Houston Edw	2/2/01	
	Rochester Cmk	6/1/00	6/1/02		Hastings	3/14/01	9/14/01		Irvine Edw	2/2/01	8/9/01
	San Antonio	3/1/01	5/31/01		Hull	3/1/01	7/1/01		Kansas City Sci	2/2/01	8/20/01
	San Francisco Sony	6/16/99	6/16/01		Hutchinson	12/15/00	6/15/01		Langley FP	2/9/01	8/9/01
	Sinsheim	5/15/98	5/20/01		Las Vegas Imx	5/5/00			Ontario Edw	2/9/01	8/2/01
JIAC	Tampa Reg	3/15/01			London ONT	3/2/01	9/2/01	OMATS	Toronto OP	2/2/01	8/2/01
	Tulsa Cmk	6/1/00	6/30/02		Melbourne Imx	11/3/00			Valencia Edw	2/9/01	8/9/01
	Virginia Beach	6/15/96	4/30/01		New Orleans	9/1/00	3/1/01		Woodbridge FP	2/2/01	8/2/01
	Warsaw IT	9/7/00			New York Sony	5/5/00			Woodridge Cmk	3/2/01	9/2/01
	Atlanta FMNH	3/16/01	9/15/01		Perth Imx	12/7/00	6/7/01	OO	Karuizawa Sei	12/20/00	3/31/01
	Birmingham	3/24/01	9/23/01		Philadelphia	2/2/01	9/29/01		Pittsburgh	7/30/00	4/6/01
	Calgary Imx	3/15/01	9/14/01		Quebec	3/14/01	6/18/01		Barcelona	5/12/00	5/10/01
	Charlotte	3/23/01	9/22/01		San Francisco Sony	12/15/00	4/15/01		Brussels	5/1/00	3/31/01
	Chicago MSI	3/9/01	9/8/01		San Jose	9/21/00	3/21/01		Mexico City Pap	1/1/01	8/31/01
	Cincinnati	3/9/01	9/8/01	MOE	Shreveport	11/11/00	5/11/01	ROF	Montpellier Gau	8/31/00	9/30/01
	Cleveland	3/9/01	9/8/01		Stockholm	9/22/00	9/21/02		Montreal FP	8/15/99	
	Duluth	3/23/01	9/22/01		Sydney Imx	9/15/00	3/15/01		Norwalk	1/12/01	6/14/01
	Fort Worth	3/9/01	9/8/01		Tokyo IMAX	9/2/00	3/2/01		Taipei AM	7/15/00	7/14/01
	Hutchinson	3/16/01	9/15/01		Wash NASM	5/5/00	7/01	RSATM	New York AMNH	1/01	6/01
	Indianapolis CMI	3/16/01	9/15/01		Zion	10/6/00	4/6/01		Orlando SC	3/01	10/01
	Irvine Edw	3/30/01	9/29/01		Baltimore	5/20/99	6/30/01		Poitiers Imax	2/1/01	2/28/02
	Jersey City	3/14/01	3/02		Boston MOS	1/1/01	6/15/01		Singapore SC	3/01	8/01
	Kansas City Zoo	3/23/01	9/22/01		Bradford	1/1/01	3/21/01	SAA	Tampa MOSI	3/16/01	8/30/01
	Little Rock	3/24/01	9/23/01		Cathedral City	5/1/00	4/1/01		Wash NMNH	9/12/00	3/01
	Los Angeles CSC	3/16/01	9/15/01		Chattanooga	10/1/00	3/31/01		Harrisburg	1/1/01	6/1/01
	Miami Imx	3/15/01	9/14/01		Corpus Christi	3/15/01	2/14/02		Mobile	9/20/00	6/1/01
	Milwaukee	3/30/01	9/29/01		Dallas SP	9/00	5/01		Roanoke	11/24/00	6/29/01
	Myrtle Beach	3/16/01	9/15/01		Fort Worth	1/1/01	7/1/01	RTW S&R	Cathedral City	10/1/98	10/30/01
	Oklahoma City	3/11/01	9/10/01		Glasgow	2/9/01	9/7/01		Charleston	2/22/01	3/31/01
	Ontario Edw	3/30/01	9/29/01		Hague	10/12/00	6/11/01		Halifax	1/22/01	7/21/01
	Pensacola	3/10/01	9/9/01		Hastings	12/5/00	6/12/01		Irvine Edw	9/15/00	10/31/01
	Portland	3/16/01	9/15/01		Las Vegas Imx	12/00	6/30/01		Memphis Muv	3/1/01	6/23/01
L5	Quebec	3/1/01	9/1/01		Manchester UCI	11/10/00	4/10/01	SAA	Nashville Reg	9/15/00	3/15/01
	Regina	3/15/01	9/14/01		Milwaukee	10/28/00	5/1/01		Warsaw IT	9/6/00	9/5/01
	San Antonio	3/16/01	9/15/01		Mobile	1/1/01	5/31/01		Santa Clara	3/1/01	10/1/01
	San Diego RHF	3/16/01	9/3/01		New Orleans	6/1/00	5/23/01		Berlin Disc	10/15/99	4/30/01
	Shreveport	3/17/01	9/16/01		Oakland	2/15/01	8/15/01		Cathedral City	10/1/98	10/30/01
	Spokane	3/30/01	9/29/01	MOF	Orlando SC	3/1/01	8/30/01	SAA	Dallas Cmk	5/1/00	5/1/01
	Syracuse	3/24/01	9/23/01		Oslo	3/20/01	9/19/01		Halifax	1/22/01	4/11/01
	Toronto OP	3/15/01	9/14/02		Pitea	3/1/01	2/28/02		Honolulu Con	5/1/00	5/1/01
	Valencia Edw	3/30/01	9/29/01		Portland	11/1/00	6/30/01		Kaohsiung	7/1/00	6/30/01
	Wash NMNH	3/8/01	9/7/01		San Jose	2/8/01	12/31/01		London ONT	5/1/00	8/30/01
	Berlin Disc	8/15/00	8/14/01		San Juan Mega			SAA	Munich	10/14/99	11/30/01
	Bochum NeUe	8/26/99	8/25/01		Stockholm	12/00			Quebec	4/1/00	3/31/02
	Dusseldorf NeUe	8/26/99	8/25/01		Sudbury	1/1/01	9/1/01		Sinsheim	10/1/99	4/30/01
	Nyack Imx	2/1/01	5/1/04		Vancouver Imx	12/00	6/01		Tulsa Cmk	5/1/00	5/1/01
	Ontario Edw	5/1/00	12/31/01		Vancouver SW	9/10/99	6/01		Woodridge Cmk	5/1/00	5/1/01
LB	Sinsheim	10/26/96	5/20/01		Huntsville	1/10/01	1/9/02		Boston MOS	2/16/01	
	Chattanooga	5/3/96	5/3/01		Kansas City Sci	7/14/00	3/1/01		Dallas SP	2/11/01	5/24/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SE	Houston MNS	2/10/01		Trex	Glasgow	2/9/01	10/9/01	TRF	Tulsa Cmk	4/14/00	12/31/01
	New York AMNH	2/10/01			Kuwait City	12/28/00	3/31/01		Virginia Beach	1/8/99	4/30/01
SI	Toronto OSC	3/6/98	3/31/02		Orlando Muv	7/1/00	3/10/01		Warsaw IT	11/17/00	11/16/01
	Berlin Disc	12/31/00	4/30/01		Saint Paul	3/30/01	8/31/01	TTL	London ONT	10/1/00	6/1/01
Solarmax	Branson	3/20/01	4/15/01		Shreveport	3/30/01	9/30/01		Shreveport	10/00	6/01
	Jersey City	10/7/00	9/01		Amneville Gau	3/28/01	3/27/02	UGs	Jersey City	4/22/00	3/30/01
	Kansas City Zoo	1/13/01	9/30/01		Ankara	1/22/00	4/30/01		Syracuse	12/1/00	12/31/01
	Oakland	9/15/00	9/14/01		Barcelona	10/99		WABOS	Toronto OSC	6/1/00	
	Reno Fleisch	9/15/00	5/5/01		Boston MOS	12/16/00	6/14/01		Fargo	1/19/01	3/19/01
	Toronto OSC	1/01	6/30/01		Bradford	4/5/99	12/31/01	WAMnv	Oslo	12/15/00	12/15/01
	Vancouver SW	11/00	6/01		Brussels	9/1/00	6/30/01		Sinsheim	4/7/00	
SOLOE	Vancouver SW	11/10/00			Buford Reg	8/13/99	12/31/01	Whales	Valencia Spn	5/1/00	6/30/01
	Bristol	4/1/00			Cape Town ISA	3/1/01	5/31/02		Montpellier Gau	3/21/01	
STTM	Berlin CS	10/12/00			Charleston	9/1/00	2/1/02		Paris Geo	2/1/00	
	Berlin Disc	10/12/00	4/12/01		Colorado Springs Cmk	9/10/00	12/31/01		Denver MNH	3/2/01	9/1/01
	Bochum NeUe	11/9/00	5/9/01		Dearborn	5/1/00	5/1/01		Lehi	11/15/00	3/31/01
	Calgary Imx	2/16/01	3/31/01		Halifax	5/1/00	10/31/01	Wildfire	San Juan Mega		
	Dusseldorf NeUe	2/7/01	3/18/01		Harrisburg	5/27/00	9/30/01		Sioux Falls	12/16/00	5/25/01
	Frankfurt NeUe	11/8/00	5/8/01		Hastings	9/19/00	3/5/01	WOC	Columbus Mar	9/1/00	3/1/01
	Lucerne	12/15/00	3/31/01		Houston Edw	9/15/00	3/15/01		Hastings	12/5/00	3/19/01
	Munich	11/1/00	4/30/01		Hull	12/1/00	3/31/01		Amneville Gau	10/23/00	3/1/01
	Oslo	11/16/00			Irvine Edw	5/1/00	12/31/01	Wolves	Bangkok	10/24/00	3/10/01
	Vienna	12/8/00	4/6/01		King of Prussia UA	1/12/01	6/12/01		Dallas Cmk	2/23/01	6/23/01
	Wuerzburg	12/13/00	6/1/01		Langley FP	11/8/00	2/12/02		Alamogordo	10/1/00	4/30/01
SupeSpee	Monrovia Krik	12/1/00	3/1/01		Los Angeles Sony	4/14/00	6/30/01		Albuquerque	4/1/00	1/3/02
	Syracuse	9/1/97	6/30/02		Madrid	3/23/00	3/22/01		Anchorage	5/14/00	5/20/04
	Victoria	1/1/01	7/1/01		Menlyn ISA	10/6/00	4/30/01		Columbus COSI	2/01	9/1/01
T40	Baltimore	3/13/01	5/13/01		Monterrey Mex	12/1/00	6/1/01		Dallas SP	5/1/00	3/1/02
	Cathedral City	10/1/98	10/30/01		Montpellier Gau	3/24/99	9/23/01		Dallas SP	2/11/01	5/24/01
	Cincinnati	11/24/00	3/9/01		Montreal FP	12/14/00	2/12/02		Dearborn	5/1/00	5/1/01
	Seattle PSC 1	3/1/01	9/4/01		Munich	7/29/99	11/30/01		Edmonton SSC	9/1/00	6/1/01
	Speyer Dome	11/1/00	5/31/01		Nashville Reg	5/14/00	11/10/01		London ONT	8/10/00	6/30/01
	Norwalk	11/20/98	12/31/03		Omaha	8/1/00	4/15/01		Phoenix	6/1/99	5/31/01
T90	Hutchinson	9/5/00	6/30/01		Ontario Edw	5/1/00	12/31/01		Saint Paul	10/1/00	9/1/01
	Kuala Lumpur NP	7/16/00	7/15/01		Oslo	4/12/00	10/11/01		San Antonio	1/12/01	5/12/01
	Oakland	7/1/00	7/1/01		Poitiers Solido	2/1/00	1/31/03		San Diego RHF	10/6/00	3/15/01
	Corpus Christi	3/9/01	3/8/02		Providence Imx	10/31/00	4/13/01		Seattle PSC 1	1/1/00	3/1/01
TF	Puebla	11/6/00	5/5/01		Richmond SMV	1/1/01	6/30/02	Yell	Syracuse	11/4/00	
	Warner Robins	7/92			Seattle PSC 2	5/1/00	3/31/01		Tianjin	1/1/01	12/31/01
	Wash NASM	7/1/76			Sinsheim	3/18/99		ZC	Zion	11/1/00	4/30/01
	Adelaide Imx	9/1/00	3/31/01		Stockholm	2/1/01	7/31/02				
TR	Alamogordo	7/1/99	8/31/01		Sudbury	4/7/00	6/30/01				
	Fargo	1/12/01	4/5/01		Townsville	4/21/00	3/14/01				

March 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	CDS	1/12/01	5/31/01	Ankara	E3D	7/00	5/01	Barcelona	WOC	10/24/00	3/10/01
	Cyberwor	10/6/00	4/5/01		Trex	1/22/00	4/30/01		Dolphins	10/15/00	10/14/01
	Galapago	6/23/00	6/22/01	Apple Valley Imx	Cyberwor	12/15/00	6/15/01		E3D	5/11/00	5/01
	HaunCast	2/23/01	7/31/01		Galapago	5/1/00	12/31/01		Extreme	5/14/99	
	IOTS	12/1/00	4/1/01		ITD	7/15/00	12/31/01		GP	11/99	
	LS	9/1/00	8/31/01	Atlanta FMNH	AIWC	9/5/00	3/1/01	Beijing	OMATS	5/12/00	5/10/01
	MTM	9/1/00	9/1/01		JIAC	3/16/01	9/15/01		Trex	10/99	
Adelaide Imx	AIWC	1/21/01	7/21/01	Auckland	AIWC	2/5/01	9/1/01	Berlin CS	Niagara	12/31/00	12/30/01
	MJTMM	11/3/00			AlienAdv	11/00	11/01		AlienAdv	2/00	6/01
	TR	9/1/00	3/31/01		CDS	9/1/00	6/30/01		CDS	1/15/00	6/30/01
	Aguascalientes	E3Dcc	10/00		Extreme	9/15/99			Cyberwor	11/16/00	5/10/01
Alamogordo	HC	4/1/00	6/1/01		MJTMM	10/18/00	7/18/01	Berlin Disc	STTM	10/12/00	
	TR	7/1/99	8/31/01		CDS	2/2/01	6/30/01		BP	10/2/98	4/1/01
	Wolves	10/1/00	4/30/01		Dolphins	10/00	3/01		CV	6/29/00	3/31/01
	Wolves	4/1/00	1/3/02		ITD	10/6/00	10/5/02		Cyberwor	11/10/00	5/9/01
Albuquerque	Africa	5/23/00	4/01		MJTMM	1/27/01	9/1/01		Extreme	5/2/00	4/01
	ATSOT	6/1/00	5/31/01		MOE	5/20/99	6/30/01		L5	8/15/00	8/14/01
	Trex	3/28/01	3/27/02		T40	3/13/01	5/13/01		S&R	10/15/99	4/30/01
	WOC	10/23/00	3/1/01	Bangkok	ATSOT	10/26/00	5/31/01		SI	12/31/00	4/30/01
Anchorage	Wolves	5/14/00	5/20/04		Cyberwor	12/5/00	12/5/01		STTM	10/12/00	4/12/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Birmingham	Africa	11/24/00	3/15/01	Chicago NP	MJTTM	5/5/00	5/01		E3D	6/00	3/31/01
	JAC	3/24/01	9/23/01		CDS	1/12/01	4/30/01	Fresno Edw	STTM	11/8/00	5/8/01
Bochum NeUe	BP	12/18/97	3/1/01		Cyberwor	10/6/00	4/5/01		BP	1/1/01	9/30/01
	Cyberwor	3/8/01	3/7/02		HaunCast	2/23/01	7/31/01		Cyberwor	11/17/00	5/17/01
	Galapago	9/1/00	8/31/02	Cincinnati	MJTTM	5/5/00			DIA	1/1/01	12/31/01
	L5	8/26/99	8/25/01		AEK	2/13/99	3/31/01		Dolphins	10/15/00	3/14/01
	STTM	11/9/00	5/9/01		JAC	3/9/01	9/8/01	Galveston	ITD	10/2/00	10/1/01
Boise Edw	BP	1/1/01	9/30/01		T40	11/24/00	3/9/01		CDS	5/23/00	4/30/01
	Cyberwor	10/13/00	5/17/01	Cleveland	Amazon	11/1/00	4/1/01		Cyberwor	10/6/00	4/6/01
	DIA	1/1/01	12/31/01		JAC	3/9/01	9/8/01		IOTS	3/1/01	6/30/01
	Dolphins	10/15/00	3/14/01	Colorado Springs Cmk	Extreme	12/15/00		Glasgow	Dolphins	10/5/00	10/4/01
	Galapago	9/15/00	3/15/01		4/19/01				MOE	2/9/01	9/7/01
Boksborg ISA	AEK	9/15/00	9/30/01		Trex	9/10/00	12/31/01		TR	2/9/01	10/9/01
Boston MOS	MOE	1/1/01	6/15/01	Columbus COSI	Dolphins	12/15/00	5/31/01	Goteborg	E3D	3/14/01	12/14/01
	SAA	2/16/01			Wolves	2/01	9/1/01	Grand Canyon	GC	11/1/99	2/28/02
	Trex	12/16/00	6/14/01	Columbus Mar	Cyberwor	10/6/00	4/5/01	Hague	Amazon	2/1/01	7/31/01
Bradford	Cyberwor	3/1/01	2/28/02		Galapago	12/1/00	12/31/01		E3Dcc	7/00	7/01
	E3D	4/00	4/01		HaunCast	2/23/01	7/31/01		MOE	10/12/00	6/11/01
	MOE	1/1/01	3/21/01	Copenhagen	Wildfire	9/1/00	3/1/01	Halifax	Extreme	10/5/00	4/5/01
	Trex	4/5/99	12/31/01		BP	4/1/99	5/15/01		RSATM	1/22/01	7/21/01
Branson	Dolphins	4/14/00	4/10/01		CV	9/2/98			S&R	1/22/01	4/11/01
	SI	3/20/01	4/15/01		E3Dcc	12/1/00	12/1/01		Trex	5/1/00	10/31/01
Brisbane Imx	AIWC	1/21/01	7/21/01	Corpus Christi	MOE	3/15/01	2/14/02	Hamaoka	ChanJian	10/1/00	3/31/01
	CDS	12/24/99	6/30/01		TF	3/9/01	3/8/02	Hampton	AlienAdv	1/12/01	5/30/01
	Cyberwor	3/1/01	8/31/01	Dallas Cmk	AlienAdv	12/1/00	4/30/01		CV	1/8/99	12/31/01
	E3D	3/15/01	7/31/01		Cyberwor	10/6/00	4/5/01		Nsync	2/9/01	8/9/01
	MJTTM	9/28/00	3/28/01		HaunCast	2/23/01	7/31/01	Harrisburg	CDS	3/10/01	6/30/01
Bristol	BP	7/1/00	4/1/01		HD	1/1/01	6/30/02		ITD	9/9/99	
	Cyberwor	10/20/00	10/19/01		Nsync	3/2/01	9/2/01		MJTTM	11/11/00	5/11/01
	Extreme	1/20/01	7/01		S&R	5/1/00	5/1/01		ROF	1/1/01	6/1/01
	SOLOE	4/1/00		Dallas SP	WOC	2/23/01	6/23/01		Trex	5/27/00	9/30/01
Brussels	CDS	1/1/01	6/30/01		MOE	9/00	5/01	Hartford Crn	LS	10/27/400	3/1/01
	OMATS	5/1/00	3/31/01		SAA	2/11/01	5/24/01	Hastings	MJTTM	3/14/01	9/14/01
	Trex	9/1/00	6/30/01		Wolves	5/1/00	3/1/02		MOE	12/5/00	6/12/01
Buffalo Reg	E3D	10/00	3/31/01		Wolves	2/11/01	5/24/01		Trex	9/19/00	3/5/01
	HaunCast	2/23/01	7/31/01	Dayton	MJTTM	2/2/01	10/2/01		Wildfire	12/5/00	3/19/01
	IOTS	12/15/99	12/31/01	Dearborn	CDS	8/25/00	3/29/01	Hong Kong	CDS	3/30/01	7/1/01
Buford Reg	CDS	11/27/00			Cyberwor	10/6/00	10/6/01	Honolulu Con	CDS	1/26/01	5/31/01
	Cyberwor	1/1/01	3/31/01		MJTTM	2/9/01	8/9/01		Cyberwor	10/13/00	4/13/01
	HaunCast	2/23/01	7/31/01		Trex	5/1/00	5/1/01		Extreme	8/18/00	8/17/02
	Trex	8/13/99	12/31/01		Wolves	5/1/00	5/1/01		Galapago	5/1/00	5/1/01
Calgary Imx	Galapago	10/6/00	4/5/01	Denver MNH	AJ	10/3/00	3/31/01		S&R	5/1/00	5/1/01
	JAC	3/15/01	9/14/01		Dolphins	3/10/00	5/31/01	Houston Edw	AlienAdv	3/1/01	7/31/01
	STTM	2/16/01	3/31/01		Whales	3/2/01	9/1/01		Cyberwor	10/6/00	4/6/01
Calgary SC	E3Dcc	12/1/00	12/1/01	Dublin Reg	AEK	1/1/01	12/31/01		Galapago	1/5/01	6/21/01
Cape Town ISA	Trex	3/1/01	5/31/02		Cyberwor	10/6/00	4/5/01		Nsync	2/2/01	
Cathedral City	ATSOT	6/27/00	4/30/01	Duluth	HaunCast	2/23/01	7/31/01	Houston MNS	Trex	9/15/00	3/15/01
	CDS	11/1/00	5/31/01		GN	12/00	4/01	Houston SCH	SAA	2/10/01	
	Cyberwor	2/1/01	4/30/01		IOTS	11/16/00	3/16/01		DIA	1/18/93	7/12/02
	DIS	2/1/01	7/31/01	Dusseldorf NeUe	JAC	3/23/01	9/22/01		DIS	7/30/94	7/12/02
	MJTTM	5/5/00	5/01		AEK	7/31/00	7/30/01		MTM	6/28/97	12/31/01
	MOE	5/1/00	4/1/01		AlienAdv	1/18/01	5/1/01	Hull	AJ	10/6/00	3/31/01
	MTA	12/25/00	6/25/01		L5	8/26/99	8/25/01		GF	3/1/01	6/30/01
	RSATM	10/1/98	10/30/01		STTM	2/7/01	3/18/01		MJTTM	3/1/01	7/1/01
	S&R	10/1/98	10/30/01	Dwingeloo	Alaska	4/29/00	3/31/01		Trex	12/1/00	3/31/01
	T40	10/1/98	10/30/01	Edmonton FP	AlienAdv	5/00	4/01	Huntsville	DIA	1/1/00	12/31/01
Cedar Rapids	LS	3/23/01	6/30/01		HaunCast	2/23/01	7/31/01		DIS	10/1/98	12/31/01
Charleston	ITD	11/20/00	3/20/01		MJTTM	12/1/00	6/1/01		Dolphins	1/10/01	2/1/02
	MJTTM	12/15/00	6/15/01	Edmonton SSC	Wolves	9/1/00	6/1/01		MOF	1/10/01	1/9/02
	RSATM	2/22/01	3/31/01	Fargo	Everest	10/6/00	4/6/01	Hutchinson	DIA	10/7/85	6/18/01
	Trex	9/1/00	2/1/02		TR	1/12/01	4/5/01		Everest	10/1/98	3/11/01
Charlotte	AJ	11/24/00	6/1/01		UGs	1/19/01	3/19/01		JAC	3/16/01	9/15/01
	Alaska	9/4/00	3/2/01	Fort Lauderdale	Cyberwor	10/6/00	10/6/01		MJTTM	12/15/00	6/15/01
	GF	9/16/99	8/15/01		E3D	12/1/00	12/1/01		TBAA	9/5/00	6/30/01
	JAC	3/23/01	9/22/01	Fort Worth	Alaska	9/29/00	3/5/01	Indianapolis CMI	Amazon	11/10/00	6/10/01
Chattanooga	Galapago	8/26/00	9/15/01		CV	10/1/00	10/1/03		JAC	3/16/01	9/15/01
	ITD	4/1/97	5/3/01		Galapago	10/1/00	3/31/01	Indianapolis WR	Closed	1/15/01	7/15/01
	LB	5/3/96	5/3/01		JAC	3/9/01	9/8/01	Irvine Edw	Cyberwor	10/6/00	4/6/01
	MOE	10/1/00	3/31/01		MOE	1/1/01	7/1/01		Dolphins	10/20/00	3/19/01
Chicago MSI	JAC	3/9/01	9/8/01	Frankfurt NeUe	Cyberwor	3/8/01	3/7/02		Galapago	1/5/01	6/21/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Jakarta Jersey City	HaunCast	2/23/01	7/31/01	Los Angeles Sony	Cyberwor	10/6/00	4/5/01	Nagoya OT Nashville Reg	Galapago	9/30/00	3/31/01
	ITD	5/1/00	12/31/01		HaunCast	2/23/01	7/31/01		HaunCast	2/23/01	7/31/01
	JAC	3/30/01	9/29/01		ITD	6/17/00	6/16/01		IOTS	1/1/01	12/31/01
	Nsync	2/2/01	8/9/01		Trex	4/14/00	6/30/01		RSATM	9/15/00	3/15/01
	RSATM	9/15/00	10/31/01	Louisville Lubbock	Amazon	10/7/00	4/6/01	New Orleans	Trex	5/14/00	11/10/01
	Trex	5/1/00	12/31/01		GF	11/17/00	3/14/01		Galapago	3/1/01	6/30/01
	LS	6/5/00	6/4/01		IOTS	2/2/01	8/1/01		MJTTM	9/1/00	3/1/01
	Africa	10/7/00	6/1/01	Lucerne	Amazon	3/1/01	8/31/01	New Rochelle Reg	MOE	6/1/00	5/23/01
	JAC	3/14/01	3/02		Dolphins	11/1/00	4/30/01		Cyberwor	10/6/00	4/5/01
	Solarmax	10/7/00	9/01		STTM	12/15/00	3/31/01		HaunCast	2/23/01	7/31/01
Kansas City Sci	TTL	4/22/00	3/30/01	Madrid	Dolphins	3/15/00	3/14/02	New York AMNH	ITD	1/1/01	12/31/01
	E3D	11/10/99	4/01		E3D	10/00	10/01		OO	1/01	6/01
	GC	11/10/00	3/2/01		Extreme	6/22/00	6/22/01		SAA	2/10/01	
	MOF	7/14/00	3/1/01		ITD	5/5/99	6/4/01	New York Sony	ATSOT	5/1/00	12/31/01
Kansas City Zoo	MTA	7/1/00	4/30/01	Malta	Trex	3/23/00	3/22/01		Cyberwor	10/6/00	4/5/01
	Nsync	2/2/01	8/20/01		Africa	2/01			HaunCast	2/23/01	7/31/01
	JAC	3/23/01	9/22/01		Everest	12/6/00			MJTTM	5/5/00	
	Solarmax	1/13/01	9/30/01		Extreme	12/6/00	12/7/02	Niagara Norwalk	Niagara	7/1/86	
Kaohsiung	CDS	1/3/01	6/30/01	Manchester UCI	Cyberwor	11/10/00	5/9/01		AllAcces	4/6/00	7/12/01
	S&R	7/1/00	6/30/01		DIS	11/10/00	11/9/01		Amazon	1/12/01	6/14/01
Karlshamn	GC	9/1/00	9/1/01		Extreme	11/10/00	5/10/01		Everest	6/30/00	6/14/01
	LS	1/15/01	9/15/01		LS	11/10/00	5/9/01	Nyack Imx	OMATS	1/12/01	6/14/01
Karuizawa Sei	ChanJian	12/20/00	3/31/01	Melbourne Imx	MOE	11/10/00	4/10/01		T90	11/20/98	12/31/03
	OG	12/20/00	3/31/01		Alaska	10/19/00	3/31/01		Cyberwor	10/6/00	4/6/01
King of Prussia UA	Cyberwor	10/6/00	4/6/01		ATSOT	8/27/00	4/30/01		L5	2/1/01	5/1/04
	MTM	1/1/01	12/31/03	Memphis Muv Memphis Pink	Cyberwor	3/1/01	8/31/01	Oakland	MOE	2/15/01	8/15/01
Kitakyushu	Trex	1/12/01	6/12/01		MJTTM	11/3/00			Solarmax	9/15/00	9/14/01
	BP	4/1/00	3/31/01		RSATM	3/1/01	6/23/01		TBAA	7/1/00	7/1/01
Kofu	E3Dcc	1/9/01	8/8/01		Alaska	2/24/01	11/2/01	Oklahoma City	JAC	3/11/01	9/10/01
	DIA	7/21/85		Menlyn ISA	Dolphins	11/4/00	6/29/01		MOF	3/01	5/01
Kuala Lumpur NP	TBAA	7/16/00	7/15/01		Trex	10/6/00	4/30/01		GP	10/1/00	4/1/01
	Africa	12/25/00	12/24/01		Dolphins	10/1/00	5/31/01		IOTS	3/1/01	8/31/01
Kuwait City	Cyberwor	12/25/00	12/24/01	Mexico City Pap	OMATS	1/1/01	8/31/01	Omiya Ontario Edw	Trex	8/1/00	4/15/01
	FOK	4/17/00	4/16/01		CDS	2/9/01	7/31/01		CDS	11/1/00	3/30/01
	ITD	12/25/00	12/24/01		Cyberwor	10/6/00	4/6/01		Cyberwor	10/6/00	4/6/01
	TR	12/28/00	3/31/01		Dolphins	9/23/00	3/23/01		Dolphins	10/20/00	3/19/01
Kyoto	Alaska	3/21/98	2/28/02	Miami Imx	JAC	3/15/01	9/14/01	Orlando Muv	HaunCast	2/23/01	7/31/01
	Everest	11/1/00	10/31/01		JAC	3/30/01	9/29/01		ITD	5/1/00	12/31/01
La Coruna	Cyberwor	10/6/00	4/5/01		MOE	10/28/00	5/1/01		JAC	3/30/01	9/29/01
	HaunCast	2/23/01	7/31/01	Milwaukee	Cyberwor	10/6/00	4/5/01	Orlando SC	L5	5/1/00	12/31/01
Langley FP	Nsync	2/9/01	8/9/01		HaunCast	2/23/01	7/31/01		Nsync	2/9/01	8/2/01
	Trex	11/8/00	2/12/02		MOE	1/1/01	5/31/01		Trex	5/1/00	12/31/01
Las Palmas	Everest	7/1/00	6/30/01		ROF	9/20/00	6/1/01	Osaka Sun Oslo	Cyberwor	10/13/00	4/13/01
	Cyberwor	11/17/00	5/17/01	Mississauga FP	SupeSpee	12/1/00	3/1/01		TR	7/1/00	3/10/01
Las Vegas Imx	Galapago	5/5/00	5/5/01		Trex	12/1/00	6/1/01		MOE	3/1/01	8/30/01
	MJTTM	5/5/00			BP	5/1/00	5/1/01		OO	3/01	10/01
	MOE	12/00	6/30/01	Mobile	Cyberwor	1/1/01	12/31/03	Perth Imx	Cyberwor	12/1/00	5/31/01
	Whales	11/15/00	3/31/01		Dolphins	11/1/00	10/31/01		AEK	12/1/00	6/1/01
Lehi	E3Dcc	1/1/01	3/31/01		E3D	4/1/00	3/31/01		BP	5/1/99	5/31/01
	CDS	1/12/01	5/31/01		OMATS	8/31/00	9/30/01	Pensacola	CDS	1/20/01	6/30/01
Leon Exp	Cyberwor	10/6/00	4/5/01	Monrovia Krik Monterrey Mex Montpellier Gau	Trex	3/24/99	9/23/01		Cyberwor	11/29/00	11/29/01
	HaunCast	2/23/01	7/31/01		WAMnv	3/21/01			E3D	1/8/01	3/31/01
Lincolnshire Reg	IOTS	1/1/01	12/31/01		CDS	5/5/00	6/30/01		ITD	12/1/00	6/1/01
	ITD	6/1/00	8/31/01		Cyberwor	10/6/00	4/5/01	Paris Geo	MOE	3/20/01	9/19/01
Little Rock	JAC	3/24/01	9/23/01	Montreal FP	HaunCast	2/23/01	7/31/01		STTM	11/16/00	
	Cyberwor	10/20/00	10/19/01		OMATS	8/15/99			Trex	4/12/00	10/11/01
London BFI	E3D	5/1/00	5/01		Trex	12/14/00	2/12/02		UGs	12/15/00	12/15/01
	ITD	6/11/99	3/31/01		AEK	3/23/01	3/22/02	Philadelphia	E3Dcc	7/00	7/01
London ONT	Cyberwor	11/10/00	5/10/01	Mumbai	BP	3/23/01	3/22/02		WAMnv	2/1/00	
	Dolphins	9/8/00	3/8/01		E3D	1/15/01	3/31/02	Pensacola	Dolphins	3/10/00	3/8/01
	MJTTM	3/2/01	9/2/01		Extreme	4/12/99	4/01		JAC	3/10/01	9/9/01
	S&R	5/1/00	8/30/01		Galapago	2/17/00	4/30/01		MOF	11/8/96	
	TRF	10/1/00	6/1/01	Munich	S&R	10/14/99	11/30/01		AIWC	11/1/00	6/1/01
	Wolves	8/10/00	6/30/01		STTM	11/1/00	4/30/01	Perth Imx	AlienAdv	3/15/01	8/30/01
London SM	BP	10/2/00	10/1/01		Trex	7/29/99	11/30/01		E3D	12/00	6/30/01
	Cyberwor	10/20/00	10/19/01	Myrtle Beach	CDS	6/1/00	5/31/01		MJTTM	12/7/00	6/7/01
Los Angeles CSC	AIWC	5/12/00	5/11/01		Dolphins	3/10/00	3/01		AIWC	10/1/00	4/1/01
	Dolphins	10/20/00	6/30/01		HaunCast	2/23/01	7/31/01	Philadelphia	Amazon	10/1/00	4/1/01
	Galapago	11/5/99	3/14/01		JAC	3/16/01	9/15/01		Dolphins	1/15/01	7/15/01
	JAC	3/16/01	9/15/01	Nagano Hot	Cyberwor	12/2/00	4/30/01		MJTTM	2/2/01	9/29/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Phoenix	Wolves	6/1/99	5/31/01	San Simeon	Dolphins	12/10/00	5/15/01		Everest	3/9/01	7/13/01
Pitea	GC	6/3/00	6/3/01		HCBTD			Tianjin	Niagara	1/1/01	12/31/01
	MOE	3/1/01	2/28/02	Sandton ISA	Dolphins	10/20/00	4/19/01		Yell	1/1/01	12/31/01
Pittsburgh	AJ	3/3/01	7/13/01	Sandy	AEK	10/13/00	4/12/01	Tijuana	Amazon	6/3/00	4/2/01
	Alaska	10/1/00	3/2/01		AJ	12/15/00	3/15/01		E3Dcc	2/15/01	6/30/01
	CDS	3/10/01	8/31/01		CDS	2/22/01	8/22/01		Extreme	11/4/00	5/4/01
	OG	7/30/00	4/6/01		Dolphins	11/10/00	5/10/01	Tokyo IMAX	Cyberwor	12/2/00	7/6/01
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02	Santa Clara	RTW	3/1/01	10/1/01		DIS	3/3/01	7/6/01
Poitiers Imax	OO	2/1/01	2/28/02	Sasebo	Galapago	3/1/01	5/31/01		MJTTM	9/2/00	3/2/01
Poitiers MC	FITS	2/5/00	5/2/01	Seattle Omni	IOTS	3/1/01	2/28/02	Toronto FP	Cyberwor	10/6/00	4/5/01
Poitiers Solido	Trex	2/1/00	1/31/03	Seattle PSC 1	AEK	10/31/00	4/30/01		HaunCast	2/23/01	7/31/01
Portland	JAC	3/16/01	9/15/01		T40	3/1/01	9/4/01	Toronto OP	JAC	3/15/01	9/14/02
	MOE	11/1/00	6/30/01		Wolves	1/1/00	3/1/01		MTM	3/1/01	7/31/04
Providence Imx	ITD	10/7/00	10/6/03	Seattle PSC 2	Cyberwor	11/10/00	5/10/01	Toronto OSC	Nsync	2/2/01	8/2/01
	Trex	10/31/00	4/13/01		Trex	5/1/00	3/31/01		Cyberwor	11/10/00	5/3/02
Puebla	CDS	1/2/01	6/30/01	Seoul	CDS	1/13/01	6/30/01		IOTS	1/28/00	7/15/01
	TF	11/6/00	5/5/01	Shima	Discov	4/10/98	3/31/01		SE	3/6/98	3/31/02
Quebec	AlienAdv	3/15/01	7/31/01	Shreveport	JAC	3/17/01	9/16/01		Solarmax	1/01	6/30/01
	CDS	6/20/00	4/30/01		MJTTM	11/11/00	5/11/01		TTL	6/1/00	
	Cyberwor	11/10/00	5/10/01		TR	3/30/01	9/30/01	Townsville	Trex	4/21/00	3/14/01
	JAC	3/1/01	9/1/01	Singapore SC	TRF	10/00	6/01	Tsuruga	Cyberwor	1/1/01	5/31/01
	MJTTM	3/14/01	6/18/01		CDS	11/1/00	3/8/01	Tulsa Cmk	ATSOT	2/2/01	6/30/01
	S&R	4/1/00	3/31/02		OO	3/01	8/01		CDS	3/9/01	6/30/01
Regina	Extreme	9/29/00	9/28/01	Sinsheim	Galapago	3/10/01	3/9/02		ITD	6/1/00	6/30/02
	JAC	3/15/01	9/14/01		HD	5/15/98			S&R	5/1/00	5/1/01
Reno Fleisch	Dolphins	1/5/01	6/30/01		ITD	5/15/98	5/20/01	Valencia Edw	Trex	4/14/00	12/31/01
	Solarmax	9/15/00	5/5/01		L5	10/26/96	5/20/01		BP	1/1/01	9/30/01
Richmond SMV	AEK	1/13/01	4/27/01		LB	6/98	5/20/01		Cyberwor	10/6/00	4/6/01
	Trex	1/1/01	6/30/02		S&R	10/1/99	4/30/01		DIA	1/1/01	12/31/01
Roanoke	Africa	1/20/01	6/29/01		Trex	3/18/99			Dolphins	10/20/00	3/19/01
	ROF	11/24/00	6/29/01		UGs	4/7/00			Galapago	1/5/01	6/21/01
Rochester Cmk	ATSOT	8/27/00	4/30/01	Sioux Falls	Whales	12/16/00	5/25/01		HaunCast	2/23/01	7/31/01
	CDS	10/20/00	3/1/01	Speyer Dome	T40	11/1/00	5/31/01		JAC	3/30/01	9/29/01
	CV	1/1/01	6/30/02	Spokane	Extreme	12/15/00	6/01	Valencia Spn	Nsync	2/9/01	8/9/01
	E3D	1/12/01	4/30/01		JAC	3/30/01	9/29/01		BP	5/1/00	6/30/01
	IOTS	3/1/01	3/1/02	Stockholm	AEK	3/1/00	8/30/01		CDS	5/1/00	6/30/01
	ITD	6/1/00	6/1/02		Dolphins	10/1/00	3/31/02		E3Dcc	12/1/00	6/30/01
Rochester MSC	Dolphins	11/3/00	10/31/01		E3Dcc	5/00	3/01		IA	12/1/00	6/30/01
	GC	1/00			GN	9/00	12/31/01	Vancouver Imx	WABOS	5/1/00	6/30/01
Sacramento Imx	Cyberwor	12/15/00	6/15/01		MJTTM	9/22/00	9/21/02		Africa	9/00	4/02
	Galapago	10/6/00	4/5/01		MOE	12/00			AIWC	2/23/01	4/12/01
Saint Augustine	Dolphins	10/15/00	4/15/01		Trex	2/1/01	7/31/02		Cyberwor	10/6/00	4/6/01
Saint Louis Arch	GC	12/1/00	5/25/01	Strasbourg UGC	E3D	11/29/00	4/30/01		Everest	2/23/01	4/12/01
Saint Louis SC	AJ	1/15/01	5/3/01	Sudbury	AEK	5/1/00	6/30/01	Vancouver SW	MOE	12/00	6/01
Saint Paul	TR	3/30/01	8/31/01		AJ	1/01	4/01		ChanJian	2/01	10/01
	Wolves	10/1/00	9/1/01		GF	1/00	12/02		MOE	9/10/99	6/01
Sakai	E3Dcc	9/9/00	3/31/01		MOE	1/1/01	9/1/01		Solarmax	11/00	6/01
San Antonio	ITD	3/1/01	5/31/01		Trex	4/7/00	6/30/01		Solarmax	11/10/00	
	JAC	3/16/01	9/15/01	Sydney Imx	AlienAdv	11/00	11/01	Vantaa	GF	9/1/00	8/31/01
	Wolves	1/12/01	5/12/01		CDS	12/24/99	6/30/01	Victoria	CDS	9/1/00	6/1/01
San Diego RHF	AIWC	5/19/00	3/31/01		Cyberwor	3/1/01	8/31/01		Dolphins	3/1/01	9/15/01
	JAC	3/16/01	9/3/01		Extreme	2/16/01	8/01		FOK	9/22/00	3/5/01
	MTM	1/12/01	3/31/01		MJTTM	9/15/00	3/15/01	Vienna	SupeSpee	1/1/01	7/1/01
	Wolves	10/6/00	3/15/01	Syracuse	JAC	3/24/01	9/23/01		AJ	1/26/01	4/5/01
San Francisco Sony	CDS	11/15/00			SupeSpee	9/1/97	6/30/02		BP	12/8/00	12/31/01
	3/1/01				TTL	12/1/00	12/31/01		Extreme	1/26/01	4/5/01
	Cyberwor	10/6/00	4/5/01		Wolves	11/4/00			Galapago	12/8/00	3/31/01
	HaunCast	2/23/01	7/31/01	Taichung NMNS	Galapago	1/1/01	12/31/01		MOF	10/6/00	4/5/01
	ITD	6/16/99	6/16/01	Taipei AM	AEK	7/1/00	6/30/01		MWH	1/26/00	4/15/01
	MJTTM	12/15/00	4/15/01		OMATS	7/15/00	7/14/01	Villahermosa	STTM	12/8/00	4/6/01
San Jose	BP	5/4/00	5/3/03	Taipei MCRC	AJ	7/1/00	6/30/01	Virginia Beach	LS	11/1/00	5/31/01
	CV	10/12/00	10/11/02		IOTS	7/1/00	6/30/01		Cyberwor	11/24/00	5/1/01
	GC	6/1/00	6/1/02	Tampa MOSI	Amazon	11/17/00	5/24/01		EOTS	4/1/98	4/30/01
	MJTTM	9/21/00	3/21/01		DIS	11/11/98			Imagine	4/1/98	4/30/01
	MOE	2/8/01	12/31/01		MTM	9/1/00	3/15/01		IOTS	7/3/99	3/31/01
	MTM	5/4/00	5/3/03	Tampa Reg	OO	3/16/01	8/30/01		ITD	6/15/96	4/30/01
San Juan Mega	Niagara	6/1/00	6/1/02		Fantasia	3/2/01			LB	6/96	4/01
	MOE			Tempe Imx	ITD	3/15/01			Trex	1/8/99	4/30/01
	Whales				Cyberwor	1/31/01	7/30/01	Warner Robins	TF	7/92	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Warsaw IT	AEK	9/7/00	3/7/02	Woodbridge FP	Cyberwor	10/6/00	4/5/01	Xalapa Yellowstone Yokohama SC Zion	HH	2/1/01	8/1/01
	BP	9/7/00	9/7/01		HaunCast	2/23/01	7/31/01		Extreme	11/1/99	10/31/02
	ITD	9/7/00			Nsync	2/2/01	8/2/01		Cyberwor	3/3/01	3/23/02
	RSATM	9/6/00	9/5/01	Woodridge Cmk	CDS	1/12/01	6/30/01		MJTTM	10/6/00	4/6/01
Wash NASM	Trex	11/17/00	11/16/01		Cyberwor	10/6/00	4/5/01		ZC	11/1/00	4/30/01
	MJTTM	5/5/00	7/01		Galapago	6/23/00	6/22/01				
	TF	7/1/76			HaunCast	2/23/01	7/31/01				
Wash NMNH	Galapago	10/27/99			MTM	1/1/01	6/30/02				
	JIAC	3/8/01	9/7/01		Nsync	3/2/01	9/2/01				
	OO	9/12/00	3/01	Wuerzburg	S&R	5/1/00	5/1/01				
Winnipeg	CDS	11/1/00	3/23/01		Cyberwor	12/15/00	12/14/01				
	Galapago	3/1/01	6/1/01		STTM	12/13/00	6/1/01				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OMATS	Old Man and the Sea, The	1999	PPB
Africa	Africa: the Serengeti	1994	HMNS	OO	Ocean Oasis	2000	SFI
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RTW	Race the Wind	1989	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AllAcces	All Access	2001	IMAX	SAA	Shackleton's Antarctic Adventure	2001	NOVA
Amazon	Amazon	1997	MFF	SE	Special Effects	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SI	Survival Island	1995	IMAX
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	STTM	Ski to the Max	2000	WBF
CV	Cosmic Voyage	1996	IMAX	SupeSpee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D IMAX	T40	Titanica (short)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	TBAA	To Be An Astronaut	1992	DCI
Discov	Discoverers, The	1993	MFF	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	TR	Thrill Ride	1997	SPC
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000	nWP	TRF	Tropical Rain Forest	1992	SMM
EOTS	Echoes of the Sun	1990	3D IMAX	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Extreme	Extreme	1999	EP	WABOS	We Are Born of Stars	1985	3D IMAX
Fantasia	Fantasia 2000	2000	BVP	WAMnv	Water and Man (new ver.)	2000	XL
FITS	Flowers in the Sky	1990	MC IMAX	Whales	Whales	1997	DCI
FOK	Fires of Kuwait	1992	IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
Galapago	Galapagos	1999	3D IMAX	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GN	Great North	2000	TVA	ZC	Zion Canyon	1994	WCPI
GP	Greatest Places	1998	SMM				
HaunCast	Haunted Castle	2001	3D nWP				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JIAC	Journey into Amazing Caves	2001	MFF				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				
Nsync	'N Sync: Bigger than Live	2001	RBFC				
OG	Olympic Glory	1999	MEGA				

March 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
64	Cyberwor	11	AlienAdv	6	CV	3	TTL	1	FITS
41	Trex	11	Nsync	6	DIS	3	UGs	1	HC
35	CDS	11	STTM	6	L5	3	WOC	1	HCBTD
33	JIAC	9	AIWC	6	OO	2	FOK	1	HH
31	Dolphins	9	AJ	6	Solarmax	2	GN	1	IA
31	MJTTM	9	Amazon	5	GF	2	GP	1	Imagine
28	E3D	8	Everest	5	MOF	2	HD	1	MWH
27	MOE	8	MTM	5	T40	2	MTA	1	RTW
25	Galapago	8	TR	4	Niagara	2	OG	1	SE
24	HaunCast	7	Africa	4	SAA	2	SI	1	SOLOE
24	ITD	7	Alaska	4	TF	2	TRF	1	T90
17	Extreme	7	ATSOT	4	Whales	2	WAMnv	1	WABOS
16	BP	7	DIA	3	ChanJian	2	Wildfire	1	Yell
14	Wolves	7	GC	3	LB	1	AllAcces	1	ZC
13	AEK	7	LS	3	ROF	1	Discov		
13	IOTS	7	OMATS	3	SupeSpee	1	EOTS		
12	S&R	7	RSATM	3	TBAA	1	Fantasia		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

Dolphins hooks Oscar nomination

MacGillivray Freeman Films' *Dolphins* has been nominated for an Academy Award® in the Best Documentary Short category. It is the only LF film to receive an Oscar® nomination this year; four conventional films are also nominated in the category. The awards ceremony will be held in Los Angeles on Sunday, March 25, and televised worldwide.

Dolphins is the tenth giant-screen film to receive an Oscar nomination, and the second of MFF's films: 1995's *The Living Sea* was nominated in the same category. Last year *The Old Man and the Sea* from Canada's Productions Pascal Blais became the first to win. The other seven nominees were: *The Eruption of Mount St. Helens*, *Fires of Kuwait*, *Special Effects*, *Cosmic Voyage*, *Amazon*, *Alaska*, and *More*.

Imax to make "Super" D-Cinema

Just as this issue went to press, Imax Corp. co-CEOs Richard Gelfond and Bradley Wechsler announced at the ShoWest trade show in Las Vegas that Imax plans to build a Super Digital Cinema™ projector with "twice the performance" of current d-cinema projectors, and the ability to fill screens 80 feet (24 meters) wide. The system will use Texas Instruments' DLP technology as well as proprietary technology, but technical specifications and details were not available before our deadline, nor was the expected release date.

LF Examiner will provide additional details as they become available.

Imax Days in Chicago canceled

Imax Ltd. has decided to cancel the two-day "IMAX Days" meeting it had planned to immediately precede the Giant Screen Theater Association's fall conference in Chicago. Imax's network group president, Mary Pat Ryan, told LFX that the main reasons the meeting had been dropped were that the company had had trouble finding speakers and activities that would have added value to the numerous offerings of the GSTA conference, and that potential attendees had complained that

the combination of the two would keep them away from the office too long. Ryan also acknowledged that in the midst of a shaky industry picture, the recent layoffs, and expected losses for the year 2000, the financial burden of the mini-conference had also been a factor in the decision.

Imax offered the first IMAX Day just before the 1997 ISTC conference in Vancouver. The meeting became a two-day spring affair in 1998, 1999, and 2000. The expanded sessions, open only to invited IMAX licensees, whose hotel accommodations were paid in part by the company, mixed panel discussions, presentations of coming films, and golf or other recreational activities.



Skydiver Adrian Nicholas tests a parachute designed by Leonardo da Vinci, for *Courage*.

Da Vinci parachute jump filmed

On March 2, Sky High Entertainment captured on 15/70 film a manned flight of a full-scale replica of a parachute designed by Leonardo da Vinci over 500 years ago. Skydiver Adrian Nicholas made the flight in the wood and fabric device, which was carried aloft by a hot air balloon over the Mojave Desert and dropped from an altitude of 12,000 feet (3,600 meters). Nicholas and the chute landed in about 13.5 minutes, which works out to a slower drop rate than today's conventional parachutes.

The footage will be used in Sky High's LF film *Courage*, set for release in November.

Space Jump LF film planned

An Australian team is planning an LF film and a television documentary about a daring parachute jump that is intended to break world records for altitude, duration, and speed. *The Space Jump* will document the attempt by Australian skydiver Rodd Millner to jump from a helium balloon at the edge of space, 130,000 feet (39,400 meters), freefalling for between six and eight minutes—at times faster than the speed of sound—before opening his chute at about 10,000 feet (3,300 meters). HD video cameras will be mounted in the balloon and on Milner's space suit for the jump, which will also be broadcast live on television. The ground portion of the film will be shot in 15/70, as will an aerial view of the jump from a Learjet chase plane. Hot air balloons, other skydivers, and other aircraft will shoot the jump with video cameras.

The jump is planned for March 2002 near Ayers Rock in Australia, and will be accompanied by an unprecedented level of publicity: the Reuters news service is the media partner and will provide extensive coverage of the jump, the live TV broadcast, and the LF film.

The film will be directed by Tom Cowan and produced by Walt Missingham with executive producer Stuart Scowcroft. It is set for release in late 2002. The www.spacejump.com.au Web site, describing the whole project, will be online in a few weeks.

Haunted Castle fuss flares up

A month after LFX reported the flap over *Haunted Castle*, the trade press picked up the story and turned it into a minor media event. In December, Imax Ltd.'s Mary Pat Ryan had advised IMAX theaters that the film, from nWave Pictures, contained scenes which the company felt were inappropriate for family audiences. nWave and many theaters accused Imax of threatening censorship. (See *Shorts*, LF Examiner, January 2001.)

The situation seemed to have died down when a Jan. 26 story in *The Hollywood Reporter* revived the story, depicting

(See *SHORTS* on page 17)